



SPECTRUM III

The Best in Contemporary Fantastic Art

THIRD ANNUAL COLLECTION EDITED BY
CATHY BURNETT & ARNIE FENNER
with JIM LOEHR

Spectrum III

Edited By
Cathy Burnett & Arnie Fenner
with Jim Loehr

Heroes and villains, monsters and angels, astronauts and aliens and everything in between burst to vibrant, colorful life within the pages of *Spectrum 3, The Third Annual Collection of the Best in Contemporary Fantastic Art*.

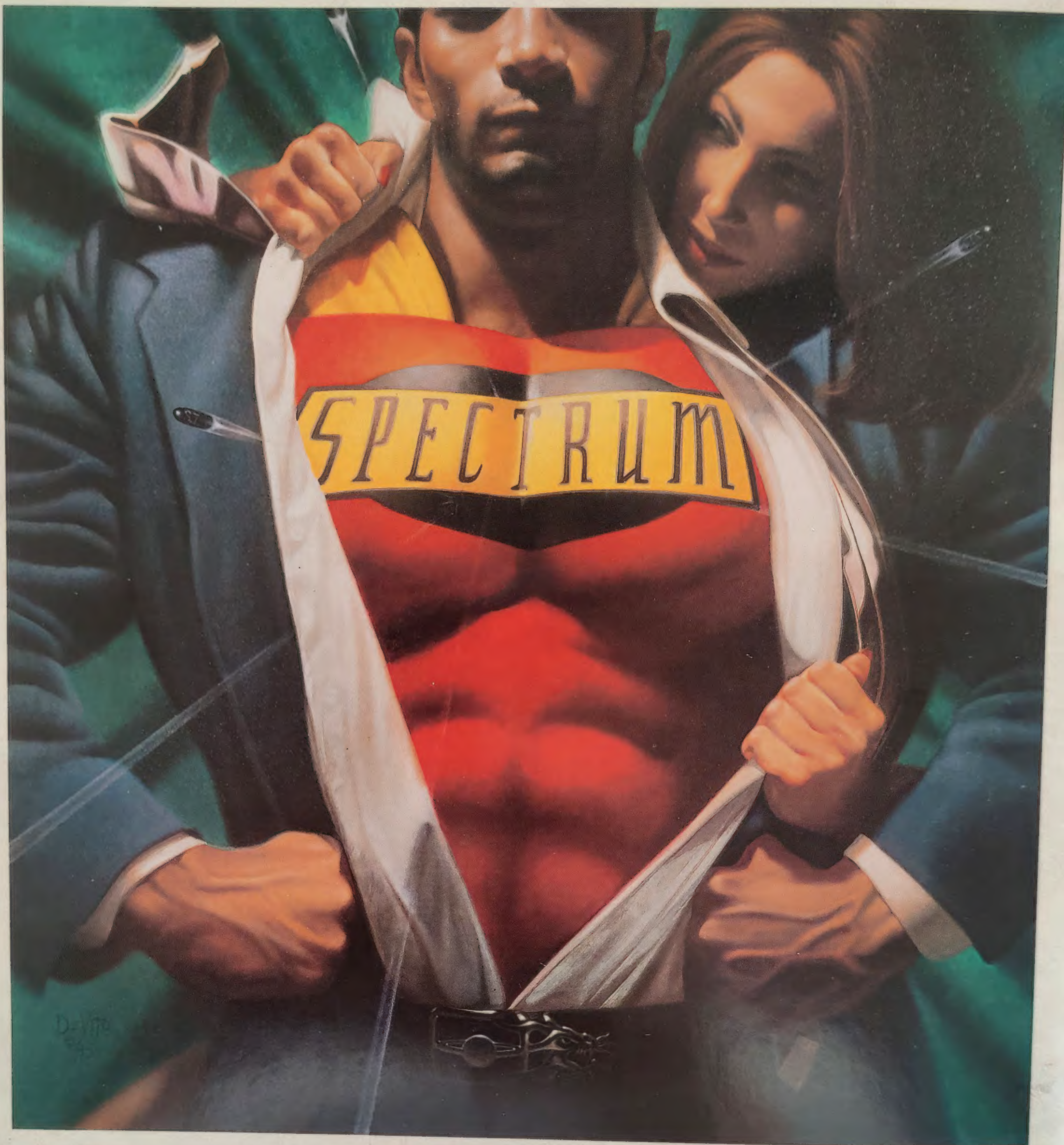
Selected by a blue-ribbon jury of artists, designers, and art directors, *Spectrum 3* follows upon the heels of its Locus and Chesley awards-winning and Hugo award-nominated previous volumes with an exciting array of magnificent work by the world's leading creators.

Featuring nearly 250 drawings, paintings, and sculptures by over 100 artists, *Spectrum* has become one of the most anticipated books of the year for aficionados of fantastic art. New to this year's edition are an illustrated "Year in Review" which charts the highlights of the field and a section devoted to 3-D creations. Readers will also find the winners of the Association of Science fiction & Fantasy Artists' annual Chesley Awards along with *Spectrum's* recognition of its second Grand Master Award recipient Don Ivan Punchatz.

If you want to explore other worlds and altered realities, places that never were and futures that might be, you'll need a guidebook.

This is it.

Spectrum III



Spectrum 1995

Call for Entries Poster

Painting & concept: JOSEPH DeVITO

art director/designer: Arnie Fenner

medium: oil on board

size: 16"x20"

Spectrum III

The Best in Contemporary
Fantastic Art

T h i r d A n n u a l C o l l e c t i o n

Edited By
Cathy Burnett & Arnie Fenner
with Jim Loehr



Grass Valley, CA
1996

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Special thanks to Rick Berry for his continued support and enthusiasm.

Dedicated to the memory of
GEORGE W. FENNER
1922—1995

Recipient of 3 Bronze Stars for valor
during the Battle of the Bulge.
Computer banking pioneer.
Scoutmaster.
Community leader.
Loving husband of 51 years.
Doting grandfather.
A man anyone would be proud to call "Dad."

I was fortunate that he was mine.
A.F.



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CHAIRMAN'S MESSAGE

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& Jim Loehr



Cathy Burnett & Arnie Fenner



Jim Loehr

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We like to think of each volume of *Spectrum* as a multi-faceted time-capsule that future readers can delve into as a reference guide to the ongoing evolution of fantastic art and the people who create it.

The additions and changes to this third collection are meant to build upon that perception.

The volume of dimensional entries to this year's competition and the unique sensibility of creating 3-D work warranted the separate category you'll discover in the pages ahead. Whereas the "Year in Review" is more of an experiment: it's not an easy task to track trends and highlights of a field as broad and varied as fantastic art and its inclusion in future volumes will depend on how close it comes to achieving its goals. We are also planning on instituting a "Hall of Fame" next year.

Some readers and critics have raised the question as to how work is selected for the *Spectrum* annuals. Or, more directly, "How can this be a 'best of the year' compendium if *fill-in-your-favorite-artist's-name-here* isn't included?"

The field of fantastic art is so incredibly large and diverse that it is virtually impossible for any editor or group of editors to see even close to a majority of the work produced each year—despite intent and diligence something of value would inevitably be overlooked. And even if that approach were taken, the logistics of tracking down usually uncredited artists' addresses and finding out if they wanted to be a part of this book would be a time-consuming nightmare.

The *Spectrum* call-for-entries competition wasn't established to pit talents against each other; rather, it was the only way that we could insure that a jury of creatives had the broadest selection from which to choose and that the artists participate because they *want* to be a part of the process. The rotation of judges each year helps to promote diversity and our attempts to reach an ever-increasing range of creatives, both in the U.S. and abroad, is evidence of our desire to see this project grow. For some there will be disappointments: not everyone who submits work will have it accepted, regardless of status, popularity, or financial success. Likewise, there will always be some artists who choose not to participate and might seem conspicuous by their absence. Hopefully time will change their minds.

But as we've stated from the beginning, reputations and politics don't enter into the equation for *Spectrum*: quality will always be the criterion for inclusion in these annuals.

If that doesn't constitute a subtitle of "year's best", then nothing will.

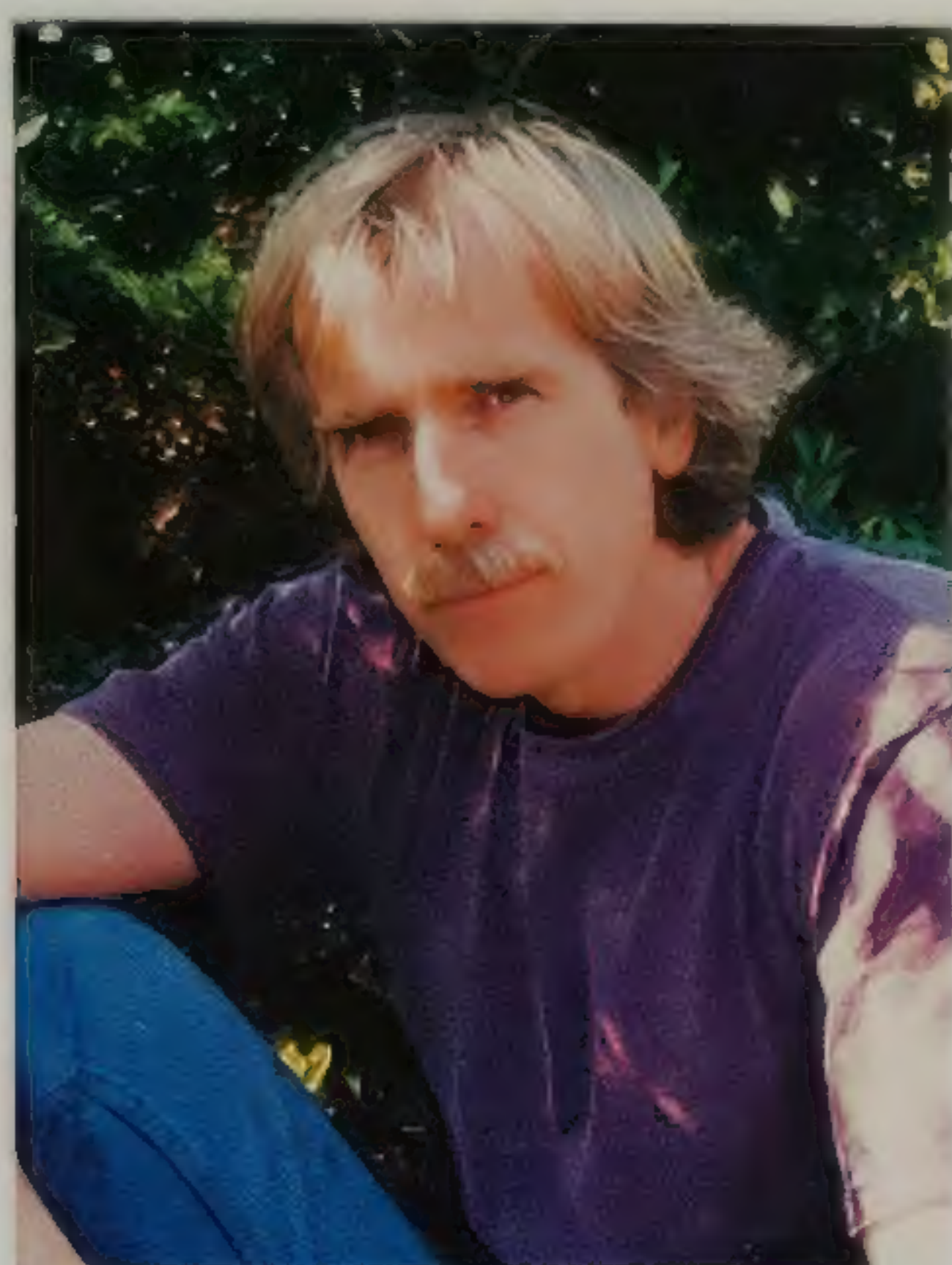
Our thanks to the creative community for their continued support, to the jury for the arduous task of selecting work for this annual, and to the book-buyers who have enthusiastically embraced this series. With your help we'll be around for quite some time.

*Only through art can we emerge from ourselves
and know what another person sees.*

MARCEL PROUST

THE SPECTRUM JURY

Gary Ruddell
artist



Harlan Ellison
writer/designer



Photograph: Christer Akerberg/Sweden

Bill Nelson
artist



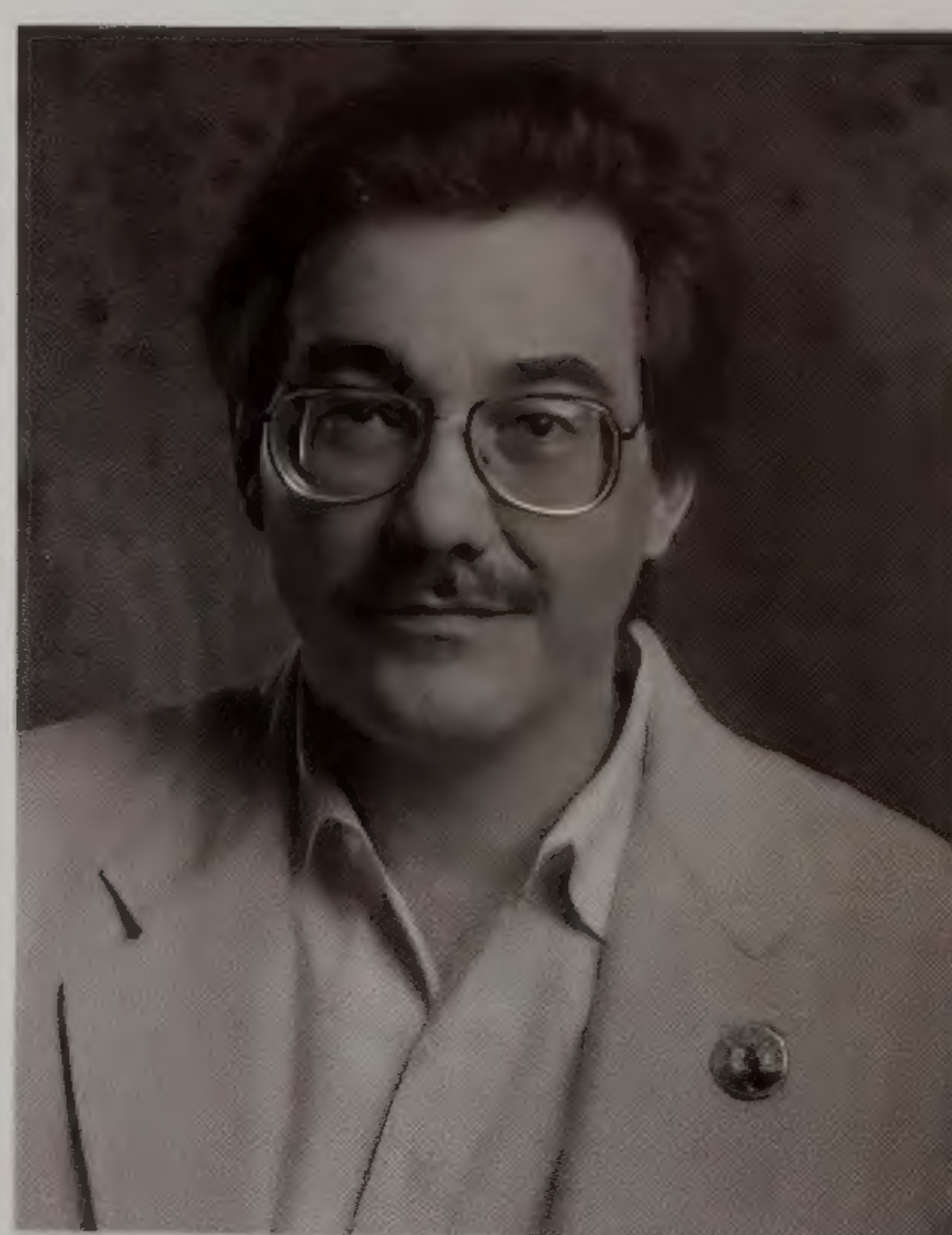
Mike Mignola
artist



Terri Czeczko
art director:
Asimov's SF Magazine
& Analog



Jill Bauman
artist/artists' representative



Denis Kitchen
artist/publisher: Kitchen-Siak Press



Spectrum
GRAND MASTER AWARD

DON IVAN PUNCHATZ

To understand Don Ivan Punchatz, picture him as an artistic chameleon, someone who is able to smoothly change from photo-realist to cartoonist to surrealist to graphic designer as the assignment or his temperament dictates. And while Punchatz has a closet full of stylistic hats he has worn throughout his career, high quality and enormous talent are the two constants that set his art apart from the pack.

Born September 8, 1936, Punchatz grew up in New Jersey ("I was like a real hick," he says) and was entranced by the animated Disney films, the E.C. comics work of Jack Davis, Frank Frazetta, and Wally Wood, and Hal Foster's *Prince Valiant* and Burne Hogarth's *Tarzan* newspaper strips. With his mind set on illustrating comic books he was awarded a scholarship to the School of Visual Arts upon graduating from high school and, surprisingly, fell under the tutelage of his boyhood idol Burne Hogarth.

Hogarth gently dissuaded Punchatz from a career as a cartoonist by introducing him to the broader world of illustration and art history that existed beyond comics. The influence of Salvador Dali, Magritte, and Hieronymous Bosch began to show in his work. Punchatz augmented his education at the School of Visual Arts with 2½ years of night classes at Cooper Union. After graduation he went to work for the New York advertising agency Warwick & Legler, eventually becoming a TV ad-campaign art director.

Drafted in 1959, he worked as a medical-training illustrator at Fort Sam Houston in San Antonio, Texas, while maintaining a freelance career and a career in fine arts. Upon his discharge Punchatz accepted a job as art director for the Pittsburgh agency of Ketchum, MacLeod & Grove. In 1969 he decided to move back to Texas so his children could grow up near his wife's family. Shortly thereafter Punchatz's legendary Sketchpad Studio was born. Employing students he spotted while teaching illustration at Texas Christian University as interns, The Sketchpad became an exciting training ground for some of the nation's top artists, including Stan Watts, Gary Panter, Ray-Mel Cornelius, Roger Stine, Jose Cruz, Georganne Deen, Michael Wimmer, Steve Pietzsch, and Melinda Bordelon.

From *Time Magazine* to Exxon to Pepsi to *National Lampoon* to Berkley Books to *Playboy*, Punchatz's roster of A-list clients is as long and enviable as his list of artistic awards and honors: the quality of his art, regardless of subject matter, sets standards most can only dream of attaining. His work fetches handsome prices in fine art galleries and he is represented in the collections of several major museums, including the Smithsonian Portrait Gallery. Funny, outspoken, and selectively anti-authoritarian, Don Ivan Punchatz is a groundbreaking maverick, not only in the field of fantastic art, but in the worlds of commercial illustration and fine art as well.

The Sketchpad alumni bestowed upon him the title of "The imperial, majestic studio chair of our lord and leader, the ever powerful, dragon and monster renderer and knight of nights, our humble master, giver of paychecks, the illustrious Don Ivan Punchatz."

He's all of that. And more.

born September 8, 1936

Spectrum

THE YEAR IN REVIEW

by Arnie Fenner

Fantastic art, in all its varied forms, is not limited to a handful of magazines or publishers; it's part of the mass consciousness with an appreciation that is cultivated from infancy. There is a fascination with places and people and things that have never been and there are artists and advertisers and publishers and producers happy to provide images to cater to the interests of a world-wide market.

And it's impossible to keep track of everything of value and interest, especially on an international scale. With that in mind, this review is one person's perceptions of the previous year's highlights (primarily *American* highlights at that) and is not exhaustive or all-inclusive by any stretch of the imagination. Anyone involved in any capacity with the fantastic arts is encouraged to provide news, insights, sample products, and observations to us at the Spectrum Design address (listed in the back of this book) for possible inclusion in next year's review.

ADVERTISING

Perhaps nowhere else in the world of graphics has the computer had as profound an effect as it has had on the field of advertising. Adobe's Photoshop program in particular has changed the way art is being created: the ability to collage, layer, manipulate, paint, and retouch at the click of a mouse (provided you're computer savvy) has inexpensively opened a world of possibilities. It's sobering to look over the previous year's crop of movie posters and realize that the lion's share were created using Photoshop or a similar paint program.

Too, since advertising is historically a short deadline, faceless—with some exceptions—industry (the product is what's supposed to draw your attention, not who called your attention to it), it's natural that computers have gained such ready acceptance and use in the industry.

Which isn't to say that traditionally created art has lost its appeal to advertisers, including software giant Microsoft, whose Canadian ads featured a surreal carnival scene painted by Brad Holland. 1995 saw a wealth



Cover artwork by Chris Moore

of wonderful work for a who's-who of clients by Mark English, John Rush, Jerry Lofaro, Gary Kelley, Carter Goodrich, Daniel Craig, Bill Nelson and literally an army of others. Many believe the most memorable thing about the film *Cutthroat Island* was Drew Struzan's poster. Of special note were Bill Mayer's series of wacky monster paintings for a variety of companies and Mark Fredrickson's schizophrenic, forced-perspective fantasies for everyone from clutch manufacturers to paper companies.

EDITORIAL

The transformation of *Omni* from a newstand magazine into an on-line entity was a sad end for a highly-visible symbol of success for the science fiction field. Though more of a "science" magazine (despite a perplexing focus on fringe-science topics like UFOs in the last year of publication) than one of fiction, the genre had embraced it as one of its own. The decision to go digital seemed overly optimistic at best—it's doubtful that there are 600,000 readers on the Internet who will have the patience or desire to visit on-line. Reading, like viewing art, is a personal activity; the computer, with all its wonders and despite all the "information superhighway" hype, is still incredibly artificial and impersonal.

The magazine, as in years past, featured sophisticated, interpretive illustrations by Michael Parkes, Chris Gall, Gregory Manchess, and Gary Kelley among many others, which made *Omni* a showcase for the cutting edge in fantastic art that will be sorely missed.

Science Fiction Age and *Realms of Fantasy* from Sovereign Media both featured a batch of eye-catching covers and interior work by the likes of John Berkey, Brom, Bob Eggleton, Michael Whelan, Luis Royo, and Steven Assel. Each issue has featured an artist profile and have spotlighted the work of such notables as James Gurney, Brian Froud, Vincent DiFate, and J.K. Potter.

The digest-sized genre magazines, *Asimov's Science Fiction*, *Analog*, and *The Magazine of Fantasy & Science Fiction* continued to hold onto their share of the marketplace, perhaps with the help of non-traditional cover art by Chris Moore, Bruce Jensen, Jill Bauman, Kinuko Y. Craft, and Jim Burns. *Asimov's* and *Analog* (both art directed by Terri Czeczko) featured black and white interior illustrations; the work of Alan Clark and Gary Freeman were periodic standouts.



Cover by Bob Eggleton

Small press magazines like *Interzone*, *Cemetery Dance*, *Pirate Writings*, *Tomorrow Speculative Fiction*, and Marion Zimmer Bradley's *Fantasy Magazine* were markets for professional artists and offered exposure and experience for newer and less well-established traditionalist illustrators. Similarly a host of amateur publications such as *Weirdbook*, *Space & Time*, *Aberrations* and *Eldritch Tales* featured cover and interior art with wildly mixed results. While compensation to artists for these markets is small to nonexistent, they provided a sort of proving ground to novice creatives.

An excellent resource for tracking the news and issues of the science fiction and fantasy field is the monthly *Locus Magazine* (P.O. Box 13305, Oakland, CA 94661. Sample issue: \$5.00) which has been a pillar of balanced, well-researched reporting for nearly 30 years. Another source for news and markets is *Science Fiction Chronicle* (P.O. Box 7777, Brooklyn, NY 02892. Sample issue: \$4.00).

Naturally, fantastic art turns up regularly in non-genre magazines and newspapers. *Playboy* is still the top editorial showcase for today's best illustrators and, as art directed by Tom Staebler, routinely features stunning work by Wilson McLean, Gary Kelley, Mel Odom, Tim O'Brien, and Kinuko Y. Craft to name only a very few. Anita Kunz, John Collier, and C.F. Payne have produced serious and bitingly satirical art for *Rolling Stone*...and honestly, anyone thumbing through any issues of *Time*, *Boys' Life*, *Texas Monthly*, *New Woman*, *Cricket* or *The New Yorker* was likely to discover worthwhile art by everyone from Don Puchatz to Greg Spalenka to Mark Ryden. And then some.

BOOKS

If you disregard calligraphy and flat graphics (arts unto themselves), there are basically two approaches to fiction book cover art: literal (trying to portray a scene from the story) and interpretive (trying to capture its mood). Which is preferable is debatable, but 1995 produced enough excellent work to please both camps.

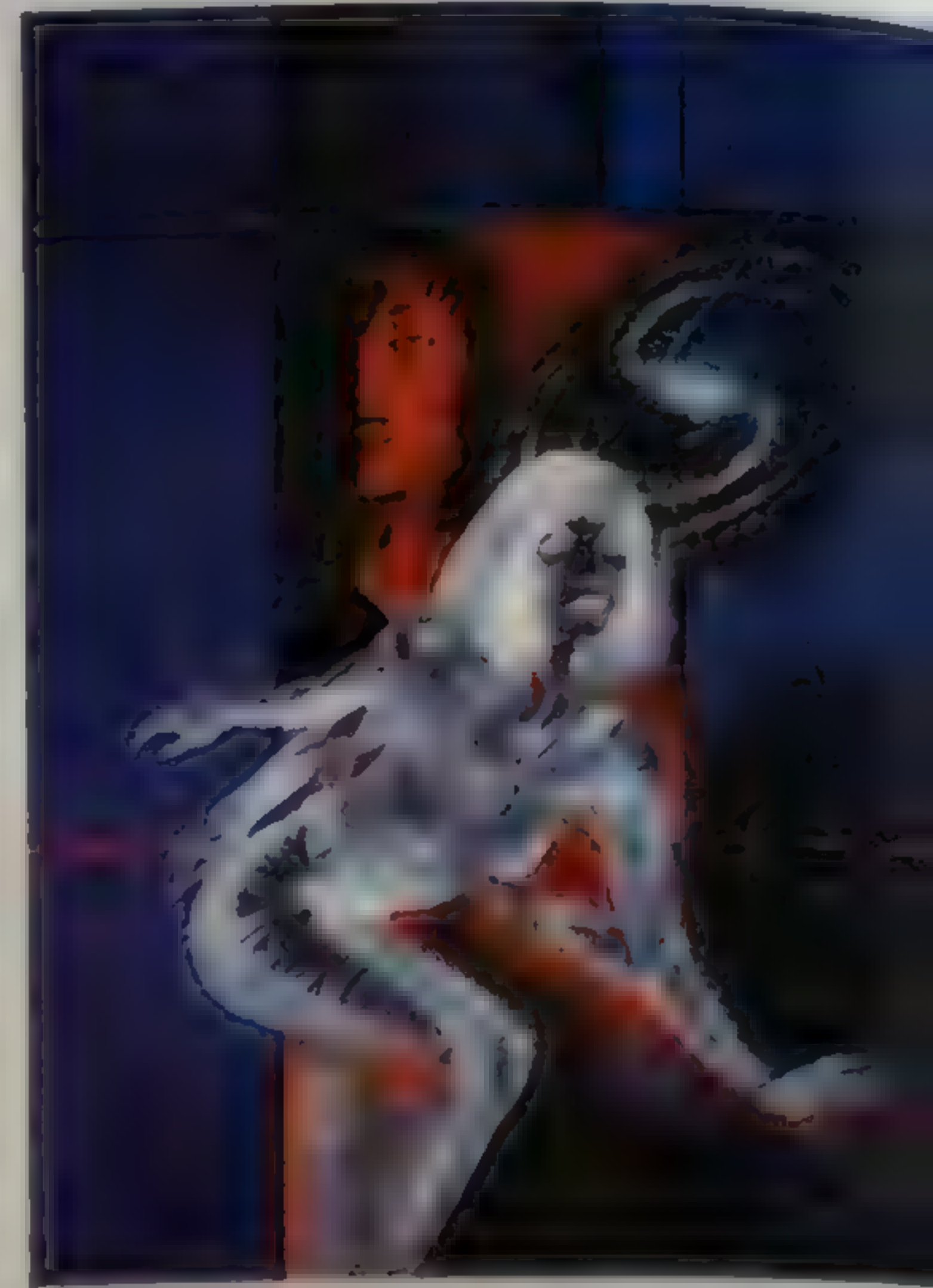
Through a combination of aggressive advertising and innovative marketing, White Wolf Publishing quickly established its position in the industry. Applying edgy, "big book" design to their projects they guaranteed that their line at least stood out from the other genre publishers. Covers by Kent Williams (*Elric: Song of the Black Sword*), Janet Aulisio (*Von Bek*), and Mike Mignola (*Ill Met in Lankmar*) were especially noteworthy.

Michael Whelan announced that at the end of 1995 he would start a 2-year sabbatical from commercial illustration to pursue his fine arts career. His exceptional covers for *Beowulf's Children* (Tor), *Crown of Shadows* (DAW), and *Feersum Endjinn* (Bantam) will have to satisfy readers until his return. John Jude Palencar provided beautiful work for *Evolution's Shore* (Bantam) and *The Dream Cycle of H.P. Lovecraft* (Ballantine) while Mel Odom produced wonderful covers for the erotic *Little Deaths* (Dell)



Artist Michael Whelan

and *Dark Love* (Roc). Other jacket art of note included work by Dorian Vallejo (*The Shape-Changer's Wife*/Ace), Nicholas Jainschigg (*Women at War*/Tor), Josh Kirby (*Maskerade*/Gollancz), Gary Ruddell (*Remake*/Bantam), Courtney Skinner and Newells Convers (*The Wizardry*), Vincent DiFate (*Harvest the Fire*/Tor), Jim Burns (*Seasons of Consulted*/Baen), Dennis Nolan (*Plenty*/HarperCollins), Richard Bober (*Caldé of the Long Sun*/Tor), Stan Watts (*Worldwar: Alvin Journeyman*/Tor), Bruce Jensen (*Mainline*/Tor), Jody Lee (*Hunter's Oath*/DAW), Tom Canty (*The Year's Best Fantasy & Horror Vol. 8*/St. Martin's), Rick Berry (*The Furies*/Tor), and Janny Wurts (*Keeper of the Keys*/HarperCollins.) And that barely scratches the surface! Robert McGinnis, Manuel Sanjulian, Donato Giancola, Don Maitz, Bob Eggleton, Yasutaka Taga, Wilson McLean, Michael Koelsch, Stephen Youll, Les Edwards, and Joe DeVito along with a long list of others created works of art that transcended genre throughout the year.



Bruce Jensen's cover for *Mainline*.

There were a healthy number of single artist collections in 1995. Britain's Paper Tiger released *Electric Dreams: The Art of Barclay Shaw*, *Alien Horizons: The Fantastic Art of Bob Eggleton*, *Hard Curves: The Fantasy Art of Julie Bell*, and *Bodies*, a selection of Boris Vallejo's art/reference photography. Charles F. Miller produced *The Hannes Bok Showcase* edited by Stephen D. Korshak and Stephen E. Fabian's *Women & Wonders*. Morpheus International broke with their tradition of showcasing non-American artists like H.R. Giger and Jacek Yerka and published *The Alien Life of Wayne Barlow* while Arts Nova Press released Alan Clark's disturbing *The Pain Doctors of Suture Self General*. French fantasist Moebius (Jean Giraud) was well-represented with a pair of books, *Moebius: Fusion* (Marvel) and *Virtual Meltdown: Images of Moebius* (Graphitti Design). *DinoPix* by Teruhisa Tajima (Chronicle Books) is a fun photo-illustrated fantasy of saurians roaming the streets. Houghton-Mifflin unveiled *J.R.R. Tolkien: Artist and Illustrator* while Bantam released *The Illustrated Star Wars Universe* featuring the art of Ralph McQuarrie. Dark Horse produced *Visions: The Art of Arthur Suydam* and Richard Corben's *Art Book Volume 2* came out from Fantagor Press.

The best children's books appeal to people of all ages and this year's crop is no exception to that rule.



James Gurney returned to the bestseller lists with his delightful *Dinotopia: The World Beneath* (Turner) and there's the promise of a feature film in the works. Leo and Diane Dillon beautifully illustrated *Her Stories: African American Folk Tales* (Blue Sky Press) and Robert Florkczak captured the spirit of Maxfield Parrish with his paintings for *The Rainbow Bridge* (Harcourt Brace). Lauren Mills and Dennis Nolan produced a wonderful body of work with *Fairy Wings* (Little, Brown) and Daniel Adel hilariously painted the characters of *The Book that Jack Wrote* (Viking Penguin). David Shannon's paintings for *The Ballad of the Pirate Queens* (Harcourt, Brace) are as gorgeous as Alan Snow's for *The Truth About Cats* (Little, Brown)—they're from outer space you know—are humorous. William Joyce, Lane Smith, Gahan Wilson, and Charles Santore among many more created exceptional and imaginative work for a variety of titles.

Bud Plant is the source of choice for all types of illustrated books and artist collections and has been for 25 years. \$3.00 (refunded with an order) will get interested parties a profusely illustrated (and indexed) catalog. His address is: Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA 95945.

COMICS

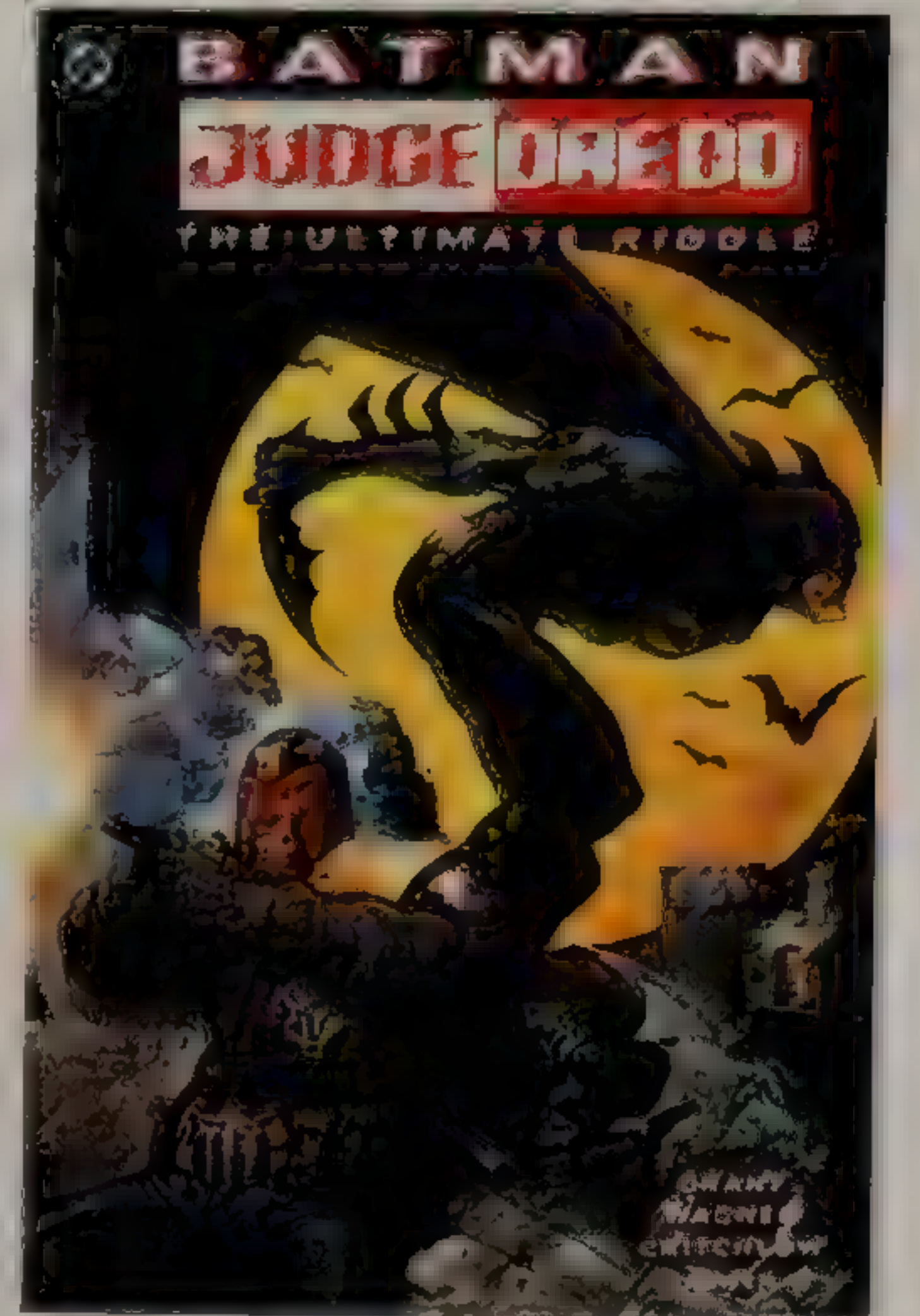
All businesses have their ups and downs, but the comics industry always seems to be in a period of either feast or famine. 1995 was a famine period. Fueled by a speculators' market and media attention in the early

'90s, a slide that started in mid-1994 turned into a jumbled crash in '95. The way comics were sold to retailers changed radically as Marvel bought their own distributor leaving the other two major distribution #1 Marvel's departure. Overall sluggish sales of comics forced some store owners to diversify product (not necessarily a bad thing) while others went out of business. By year's end, several smaller publishers ceased to exist and even some of the majors canceled complete lines and laid-off staff members.

To add to the industry's headaches comics shops around the country were targeted by the police for obscenity with increasing frequency and the non-profit Comic Book Legal Defense Fund was kept busy bailing retailers out of jail and hiring attorneys. Comics published by Fantagraphics' Eros line and heavy-metal rocker Glenn Danzig's company Verotik were those most often cited for cause.

One positive legal note was *Fabulous Furry Freak Brothers* artist Paul Mavrides' victory over California's Board of Taxation which was attempting to make he and other cartoonists pay the state sales tax as though their work were a commodity instead of an intellectual property (like novels or screenplays), which are exempt. With the backing of other artists, publishers, and comics syndicates Mavrides succeeded in his battle after 5 years of legal maneuvering.

Despite the year's gloomier aspects, there was a volume of innovative, entertaining work produced in 1995. D.C., fueled by the success of their latest Batman blockbuster film (*Batman Forever*), continued to mix their line with traditional superhero favorites and the more off-beat adult oriented Vertigo imprint. Dave McKean's Photoshopped *Sandman* covers and *Mr. Punch* graphic novel, John Bolton's art for the limited



Cover by Dave Stevens & Paul Chadwick

ManBat series, Tony Salmon's interiors and Mark Chiarello's paintings for *Vigilante*, Rick Berry's *Animal Man* covers, and Carl Critchlo's and Dermot Power's *Batman/Judge Dredd: The Ultimate Riddle* were only a handful of the excellent work they published. Marvel and D.C. collaborated at the end of the year with a series of cross-over titles that matched heroes and villains from each company.

Dark Horse Comics (who likewise capitalized on the success of tie-in movies like *The Mask* and *Time Cop*) produced an eclectic mixture of licensed titles with creator-owned properties. Mike Mignola's supernatural demon/detective *Hellboy* cropped up in several mini-series and the trade paperback collection *Hellboy: Seed of Destruction* while Geof Darrow's 2-issue *Big Guy and Rusty the Boy Robot* (written by Frank Miller) was a wonderfully manic tribute to Japanese monster movies and animation. Dave Dorman's *Star Wars* and *Indiana Jones* covers, Gary Gianni's work

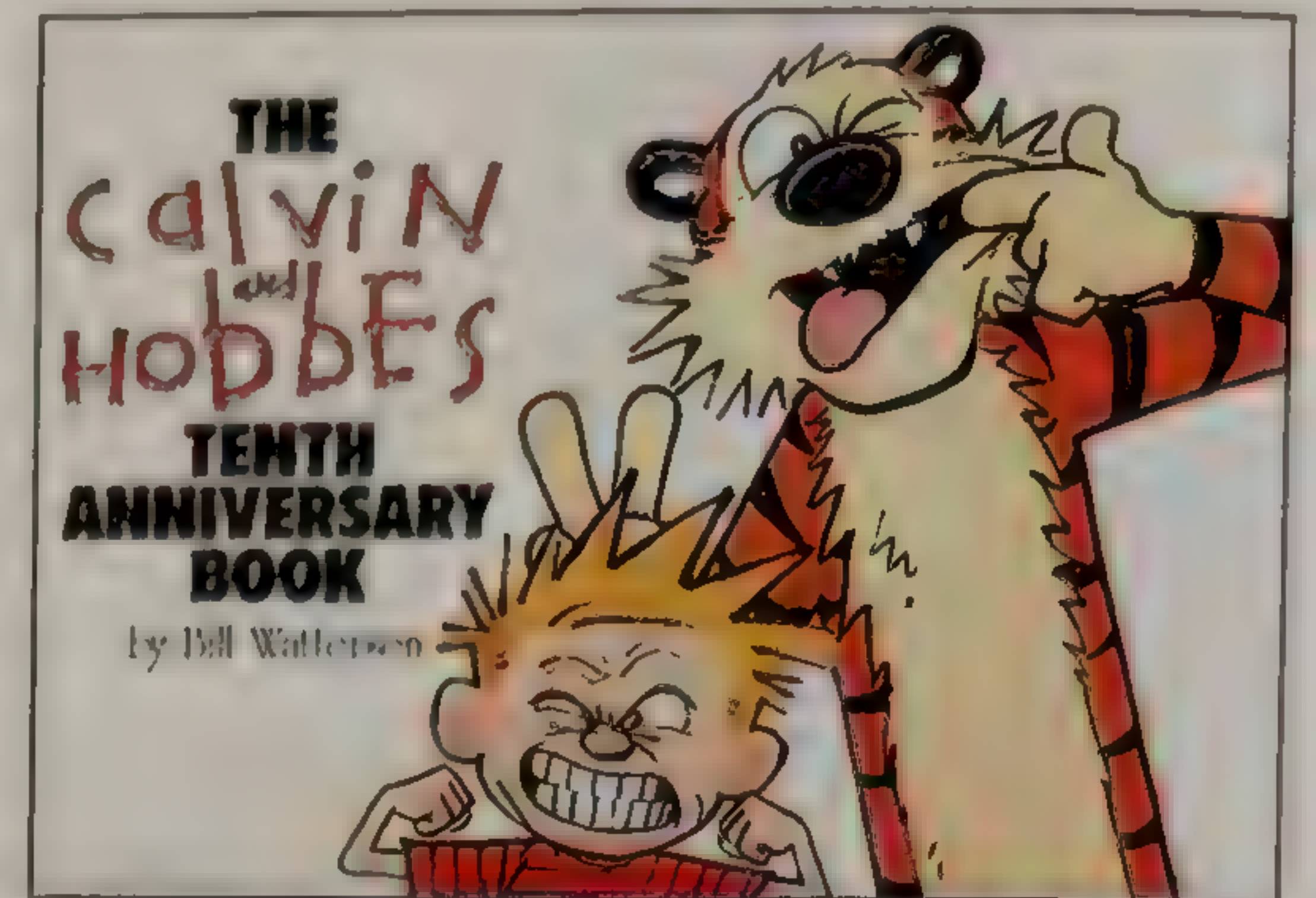
on *The Shadow: Hell's Heat Wave*, Steve Rude's art for *Nexus*, Paul Chadwick's *Concrete*, Arthur Suydam's paintings for *Tarzan: The Lost Adventure*, the multi-artist series *Harlan Ellison's Dream Corridors*, and Dave Stevens' long-awaited finale to *The Rocketeer* made Dark Horse worth keeping track of.

Visionary E.C. artist Al Williamson returned to Mongo with his 2-issue *Flash Gordon* mini-series for Marvel. Tristan Schane, Chris Ivy, Barry Windsor-Smith, M.C. Wyman, and Simon Bisley also created dynamic work for the company. Image Comics showcased notable art by Todd McFarlane, Mike Turner, Sam Keith, and Jeff Smith while Charles Vess created his own imprint and self-published his beautiful *Book of Ballads and Sagas*. Techno Comix showcased moody work by Daniel Brereton, Tom Simonton's *Amazon Tales* for Fantaco was eye-popping fun, and the controversial Verotik somehow managed to lure the legendary Frank Frazetta back to comics with covers for *Jaguar God*, *Verotika*, and *Death Dealer*.

Kitchen Sink published interesting work by Charles Burns, Mark Schultz, and Eddie Campbell while the

success of the documentary *Crumb* helped create wide-spread demand for books, candy bars, and squeaky toys featuring the artist's work. Bill Sienkiewicz's painted biography of Jimi Hendrix, *Voodoo Child*, was an exercise in surrealistic excellence and *Alex Toth* was a fitting tribute to a cranky genius. Their ongoing series of *Li'l Abner* reprints and the two-volume reference book *The Comic Strip Century* were valuable additions to any library of comics history.

Vincente Segrelles' *The Mercenary: The Voyage* (NBM) and miscellaneous work by Joe Chiodo, Adam Hughes, Peter Kuper, Rick Geary, Joseph Linser, Alex Ross, Mark Edmond, P. Craig Russell, and Michael William Kaluta were all worth looking for. And one couldn't pass by Andrews & McMeel's *The Calvin & Hobbes 10th Anniversary Book*, published just before creator Bill Waterson announced the newspaper strip's retirement.



Although there are a fair number of magazines and newspapers devoted to the comics field, the industry is in desperate need of a neutral trade journal that can report news and address issues in a bipartisan manner without being so reliant on publishers' puff promotions and advertising. Until comics has the equivalent of a *Publishers Weekly* (and the field's participants have an organization to help solve disputes professionally) the industry will probably continue to shoot itself in the foot every few years.

DIMENSIONAL

The number of gifted sculptors producing knock-out work is truly amazing. Something of an offshoot of the "garage kit" underground (one or two person companies that create original model kits in editions of 20 to 100), there are a number of firms now manufacturing statues and models for the collectors' market.

Randy Bowen was responsible for a quantity of fine pieces for a spectrum of clients: *The Shadow* and *The Crypt-Keeper* (designed by William Stout) for Graphitti Design, *The Sandman* for D.C., *Grendel* for Bowen Design, and Frank Frazetta's *The Death Dealer* for Dark Horse is just a partial list of work by this popular and influential artist.



Sculpture by Joe DeVito/© & TM D.C.

Japan's Volks Modeling produced minutely detailed models based on the SF-flavored pin-up art of Hajime Sorayama while Yasushi Nirasawa designed the sinister anime character *Devilman* for Fewture Models. Stateside, Mark Newman, Tony McVey, Chris Walas, Steve Wang, and the team of Ken Morgan and Dan Platt all sculpted a stunning array of creatures.

Clayburn Moore superbly straddled careers in commercial and fine art, with a bronze minotaur ("Taurus") and a winged maiden ("Celestial Jade") on one side and comics characters *Pitt* (Image) and *Hannah & Sabertooth* (Kitchen Sink) on the other. Joseph DeVito produced a *Wonder Woman* statue for D.C. and Steve West interpreted Boris Vallejo's "Primeval Princess" in 3-D.

Amazing Figure Modeler (P.O. Box 30885, Columbus, OH 43230/\$7.00 for a sample issue) is an excellent and colorful introduction to this fascinating and growing field.

INSTITUTIONAL

Trading cards, calendars, portfolios, packaging, posters, greeting cards—all fall under the category of "institutional" and it's all challenging to keep up with.

The non-sports trading card business, after several years of rapid growth, experienced an economic down-turn that coincided with the slump in the comics industry. Some announced artists' sets were canceled while press-runs were cut drastically on others. The somewhat stiff price for a pack of 8 to 10 cards (anywhere from \$1.50 to \$5.00) probably didn't help matters. Still, there were some nice collections of art

published that were worth hunting down. FPG released top-quality sets by Jeffrey Jones, Joe DeVito, Paul Chadwick, Jim Steranko, Chris Achilleos, Brom, and J.K. Potter along with Joe Jusko's Burroughs cards; Comic Images produced compilations of art by Michael Whelan, Frank Frazetta, Luis Royo and Boris Vallejo; Topps covered *Mars Attacks*, *The X-Files*, *Star Wars*, and *Vampirella* while Marvel's characters were handled by Fleer and D.C.'s by Skybox. It seemed you couldn't turn around in 1995 without stumbling across a new card set. As sales began to decline, the publishers started to develop card games similar to Wizards of the Coast's phenomenally successful *Magic: The Gathering*. Whether the role-playing game market (traditionally dominated by TSR, Palladium, and FASA) suffers at this infusion of new companies or the trading card business begins to rebound are questions 1996 will answer.



Fine art print by Phil Hale

It was another strong year for calendars with wonderful selections by James Gurney, Frank Frazetta, H.R. Giger, Boris Vallejo, David Mattingly, and Roger Dean. Multiple-artist calendars included *Heavy Metal* (Julie Bell, Rowena, etc.), *Lady Death* (Steven Hughes, Joseph Linser, etc.), and *Morpheus* (Jacek Yerka, De Es, etc.). Perhaps the nicest calendar that unfortunately too few people saw was Wizards of the Coast's *Everway*, featuring original work by Frank Frazetta, Brian Froud, Rick Berry, Glenn Fabry, and Geof Darrow among others.

A number of fine art prints made it to the market in 1995 with the Greenwich Workshop again leading the way with fabulous offerings by James Gurney, James Christensen, Thomas Blackshear, Scott Gustafson, and Bev Doolittle. Mill Pond Press released some great work by Dean Morrissey and Don Maitz while Graphitti Design continued with their series of James Bama's *Doc Savage* paintings, both as signed limited editions and unsigned posters. The Steltman Gallery out of Amsterdam produced reasonably priced prints by Michael Parkes. Glass Onion Graphics exclusively offered the work of Michael Whelan, and Glimmer Graphics showcased the art of Jon Muth, Phil Hale, Alan Lee, Brian Froud, and Jeffrey Jones.

There were a number of portfolios as well with *Dame Lucifer* by Joseph Linser (SQ Productions), Michael Kaluta's *Mage Portfolio* (White Wolf), *Vertical Curves* by John Zeleznik (published by the artist), *Demon Baby* by Steve Fastner and Rich Larson (SQ Productions), and *Vampir* by John Bolton (Modern Graphics) being some of the most eye-catching. Fantasy pin-ups was a dominant theme.

There are plenty of places to buy original art, including directly from some creators, but one of the most valuable sources is Jane Frank's Worlds of Wonder (P.O. Box 814, Mclean, VA 22101, phone 703-790-9519), which represents a number of the fantastic field's finest artists. Illustrated catalogs are available.

1995 saw an infinite number of mousepads, screen-savers, toys, greeting cards, T-shirts, games, gee-gaws and doohickies that featured fantastic art throughout the year. There were numerous exhibitions, countless convention art shows, and stacks of interesting self-promotional work. Finding out about them is easy: listing them just isn't feasible in the space available.

A FINAL WORD ABOUT CRIME

Every artist's nightmare came true for Janny Wurts and Don Maitz on October 26 when a crate of 23 of their paintings being shipped for exhibition at the World Fantasy Convention in Baltimore, MD, was stolen from a Federal Express truck. The FBI is involved and a \$5000 reward has been offered for their return, damaged or whole. Anyone with information can contact the artists via FAX at 941-925-3494, or Federal Express Security/Bob Brown at 215-937-4700, or the artists' publishers: HarperCollins, Laura Baker/publicist, 212-207-7000/FAX 7759, and FPG, Michael Friedlander, 412-854-0200/FAX 4470.



Greeting card by

THE CHESLEY AWARDS

The Chesley Awards are presented annually by the Association of Science Fiction & Fantasy Artists in recognition of works and achievements by individuals in a given year. For more information about the organization write to ASFA, P.O. Box 825, Lecanto, FL 34461.



JENNIFER WEYLAND
dimensional [1993]



ALAN M. CLARK
magazine cover



WOJTEK SIUDMAK
magazine cover



ALAN M. CLARK
paperback cover



BOB EGGLETON
magazine cover



JANNY WURTS
hardback cover

- Best Cover Illustration 'Hardback'
Janny Wurts for *Curse of the Manticore*
- Best Cover Illustration 'Paperback'
Alan M. Clark for *Gecko*
- Best Cover Illustration 'Magazine cover'
Bob Eggleton (Asimov's SF 8/94)
Wojtek Siudmak (Analog SF 12/94)
- Best Interior Illustration
Brian Froud for *The Hobbit*
- Best Monochrome Work 'Unpublished'
Carl Lundgren for "Promise"
- Best Color Work 'Unpublished'
Alan M. Clark for "The Pain Doctors at
Suture Selt General"
- Best Three-Dimensional Art
Clayburn Moore for *Pro*
- Best Art Director
Cathy Burnett and Arnie Fenner
- Award for Artistic Achievement
Frank Frazetta

The Show

G O L D A W A R D
E D I T O R I A L



artist: MEL ODOM
art director: Tom Staebler
designer: Kerig Pope
client: Playboy
title: The Stallion

SILVER AWARD
EDITORIAL



LUIS ROYO
"Wings of Redemption"
Illustration for "The Wings of Redemption"
by Luis Royo, published by "The Wings of Redemption"
in "The Wings of Redemption"

1

artist: **JAMES WARHOLA**
 art director: Tom Staebler
 designer: Kerig Pope
 client: Playboy
 title: The Ghost Standard
 medium: Inks on cell
 size: 24"x24"

2

artist: **WILL WILSON**
 art director: John Sanford
 client: The Learning Channel
 title: Minotaur
 size: 11½"x16½"

3

artist: **JIM BURNS**
 art director: Terri Czeczko
 designer: Terri Czeczko
 client: Analog
 title: Final Review
 medium: Acrylic
 size: 18"x24"

4

artist: **GREGORY MANCHES**
 art director: Christine Dunleavy
 client: Philadelphia Inquirer
 Magazine
 title: Fall Fiction
 medium: Oil
 size: 24"x24"



2



3





1
 artist: **ISTVAN BANYAI**
 art director: Tom Staebler
 designer: Kerig Pope
 client: Playboy
 title: Heroin Chic
 medium: Inks on cell
 size: 11"x14"

2
 artist: **DAVID PLUNKERT**
 art director: Tom Staebler
 designer: Kristin Korjenek
 client: Playboy
 title: Lesbian For A Day
 medium: Collage

3
 artist: **FRANCOIS ESCALMEL**
 art director: Francois Escalmel
 designer: Sv Bell
 client: Imagine
 title: Spring Crucifixion
 medium: Digital
 size: 5¼"x8¼"



2



Spectrum III
 EDITORIAL



Snapshots
EDITORIAL



1
 artist: **CHRIS MOORE**
 art director: Terri Czeczko
 client: Analog
 title: The Height of Intrigue
 medium: Acrylic
 size: 11"x22"



2
 artist: **PATRICK ARRASMITH**
 art director: Steven Heller
 client: New York Times
 title: Minds Beyond Themselves
 size: 8 1/2"x11"
 medium: Scratchboard



3
 artist: **TODD LOCKWOOD**
 art director: Carl Gnam
 client: Science Fiction Age
 title: After
 medium: Acrylic
 size: 17"x17"

4
 artist: **KINUKO Y. CRAFT**
 art director: Terri Czeczko
 designer: Terri Czeczko
 client: Asimov's Science Fiction
 title: Seven Wonders
 medium: Mixed
 size: 15"x18"



1
MICHELANGELO MIANI
 Editor: Michelangelo Miani
 Publisher: Futura Magazine
 Title: Dawn Wing
 Medium: Gouache
 Size: 50cmx70cm

2
LEAH PALMER
 Editor: Ron McCutcher
 Publisher: Cricket Magazine
 Title: The Old Man and the Sea
 Medium: Mixed
 Size: 70x80cm

3
STU SUCHIT
 Editor: Luke Dunn Gibson
 Publisher: Luke Dunn Gibson
 Title: Road Magazine
 Title: The Last Great Dinosaur Parkway
 Medium: Mixed
 Size: 100x150cm

4
TIM O'BRIEN
 Editor: Tim Stupples
 Publisher: Tim Stupples
 Title: Images
 Title: Max Minter's Visions
 Medium: Oil on canvas
 Size: 120x180cm







artist: JOHN RUSH
art director: Steve Thompson
advertising agency: Traverton Back, Inc
client: Johnson Controls, Inc
title: The Trojan Horse
medium: Gouache
size: 20"x20"

SILVER AWARD
ADVERTISING



artist: DOUG BEEKMAN
art director: Jeff Brenn
client: SIBC/Doubleday
title: Bookwyrm
medium: Acrylic on board

C E R T I F I C A T E
A D V E R T I S I N G



STU SUCHET
 107 Avenue M...
 10001 New York, N.Y.
 The World's Largest...
 10001 New York, N.Y.
 10001 New York, N.Y.



Artist: GARY RUDDELL

Art director: Mark Harris

Designer: Gary Ruddell

Client: Plexus, Inc.

Title: Plexus Challenge

Medium: Oil

Size: 24" x 36"



1
 artist: **GARY GLOVER**
 art director: E.J. Dixon
 designer: E.J. Dixon & Phil Saunders
 client: Presto Studios CD Rom
 title: Agent 5, In Mayan Spear Trap
 medium: Acrylic
 size: 9"x12"

2
 artist: **DAVE KRAMER**
 art director: Terri Soo Hoo
 client: SooWoo Design
 title: The Riddle of Master Lu
 size: 12½"x14½"
 medium: Oil

3
 artist: **GLENN KIM**
 art director: Alvin Gardona
 client: Visual Concepts
 title: Death Sprawl
 medium: Acrylic
 size: 20"x30"

4
 artist: **GARY GLOVER**
 art director: E.J. Dixon
 designer: E.J. Dixon & Victor Navone
 client: Presto Studios CD Rom
 title: Agent 5, DaVinci's Courtyard
 medium: Acrylic
 size: 9"x12"





artist: JOHN JUDE PALENCAR
art director: Jerry Todd/George Cornell
designer: Jerry Todd/John Jude Palencar
client: Penguin U.S.A./R.S.V.P
title: Becoming Human
medium: Acrylic
size: 24¼"x27"



BROM
Iron, Steel, and
Pewee
New York
New York
New York



di DONATO GIANCOLA

con illustrazioni di Donato Giancola

traduzione di Donato Giancola

collana "Critica"

editore: Garzanti

1998

C E R T I F I C A T E
B O O K



artist: **BRUCE JENSEN**
art director: Judith Murello
client: Berkley Publishing Group
title: The Final Battle
medium: Acrylic
13"x20"



1
GARY RUDELL
 Art Director: Irene Galt
 Designer: Gary Ruddell
 Title: The Black
 Story: The King & The Emperor
 Medium: Oil
 Size: 18 x 24

2
R.K. POST
 Art Director: Stephen D'Amico
 Title: TSK
 Story: Santa Anna
 Medium: Acrylic
 Size: 24 x 36

3
ROMAS
 Art Director: Maria Melilli
 Title: The Prince
 Story: Prince of Heaven
 Medium: Acrylic & Oil
 Size: 20 x 30





Spectreum III
B O O K

1
RICHARD POWERS
 Editor: Easton Press
 Title: Flowers for Algernon
 Medium: Acrylic
 Size: 18" x 24"



2
PAUL YOULI
 Editor: Jamie Warren Youll
 Publisher: Bantam Books/Lucas Films
 Title: X-Wing: Wedge's Gamble
 Medium: Acrylic & oil
 Size: 380mm x 610mm

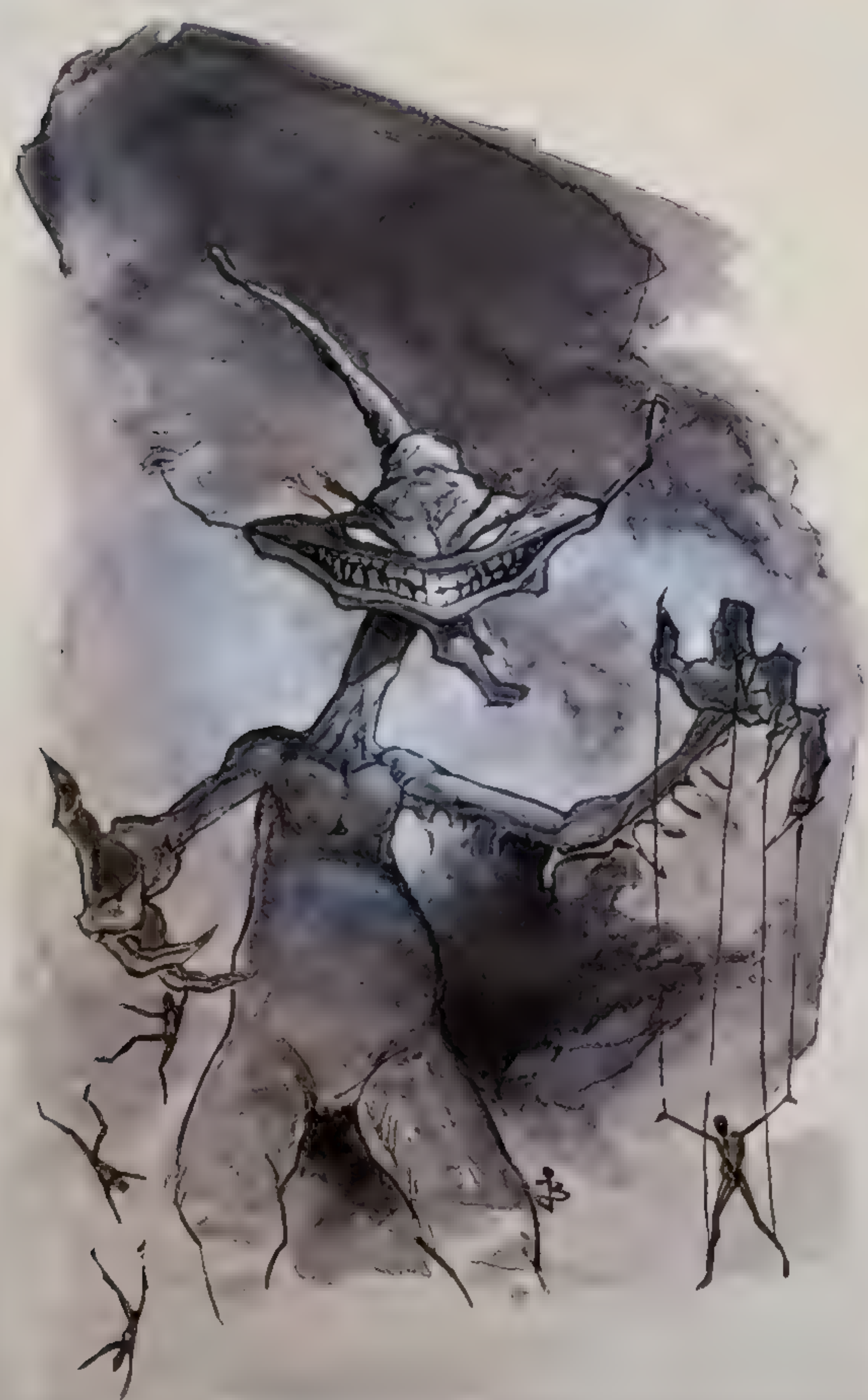


3
 Artist: **JIM BURNS**
 Art Director: John Munday
 Client: HarperCollins
 Title: Seasons of Plenty
 Medium: Acrylic on board
 Size: 32" x 22"

4
DAVID B. MATTINGLY
 Editor: Jim Baen
 Designer: David B. Mattingly
 Publisher: Baen Books
 Title: Honor Among Enemies
 Medium: Digital







1
 artist: BOB EGGLETON
 art director: Bob Eggleton
 designer: Jim Turner
 client: Arkham House
 title: Cthulhu 2000
 medium: Gouache
 size: 12" x 25"

2
 artist: JOEL BISKE
 art director: Jim Nelson
 client: FASA Corporation
 title: Joie's Playthings
 medium: Ink wash
 size: 7" x 11"

3
 artist: BOB EGGLETON
 designer: Nick May
 client: Gollancz
 title: Keepin' An Eye Out For Ya
 medium: Acrylic
 size: 16" x 20"

4
 artist: JOEL BISKE
 art director: Jim Nelson
 client: FASA Corporation
 title: Ystherion
 medium: Screen Print
 size: 11" x 11"





1

LUIS ROYO

Model: *Christina*
 Location: *Los Angeles*
 Music: *Various Artists*
 Hair: *Salon*
 Makeup: *Salon*

2

NICK GATTANO

Model: *Christina*
 Location: *Los Angeles*
 Music: *Various Artists*
 Hair: *Salon*
 Makeup: *Salon*

3

BRIAN DURFEI

Model: *Christina*
 Location: *Los Angeles*
 Music: *Various Artists*
 Hair: *Salon*
 Makeup: *Salon*

4

RICHARD BOBER

Model: *Christina*
 Location: *Los Angeles*
 Music: *Various Artists*
 Hair: *Salon*
 Makeup: *Salon*





1
 artist: **DOUG ANDERSON**
 art director: Jim Nelson
 client: FASA Corporation
 title: Corporate Security
 medium: Oil
 size: 18"x18"

2
 artist: **STEPHEN YOULL**
 art director: Jamie S. Warren
 client: Bantam Books
 title: Tales from Jabba's Palace
 medium: Oil
 size: 28"x22"

3
 artist: **PAUL R. ALEXANDER**
 art director: Jim Baen
 client: Baen Books
 title: The Triumphant
 medium: Gouache
 size: 15"x24"







1
 artist: **JOHN JUDE PALENCAR**
 art director: David Stevenson
 designers: David Stevenson &
 John Jude Palencar
 client: Ballantine Books
 title: *The Dream Cycles of H.P. Lovecraft*
Dream of Terror & Death
 medium: Acrylic
 size: 40"x15"

2
 artist: **ALAN M. CLARK**
 client: Blue Moon Books
 title: *Chuckling Beneath His Mask*
 medium: Acrylic
 size: 18"x22"

3
 artist: **JOSEPH DeVITO**
 art director: Joseph DeVito
 designer: Joseph DeVito
 client: Tor Books
 title: *Vanitas*
 medium: Oil
 size: 12½"x17½"





Spectrum III
BOOK

1
 GLEN ORBIK
 Peggy Cooper
 ISR, Inc.
 Tales of Enchantment
 Oil
 34"x22"

2
 DONATO GIANCOLA
 Jerry Todd
 Roc/Penguin U.S.A.
 title: Caverns of Socrates
 medium: Oil on paper
 size: 34"x22"

3
 artist: STEPHEN YOULL
 director: Jamie S. Warren
 producer: Stephen Youll
 publisher: Bantam Books
 title: Exile's Children
 medium: Oil
 size: 30"x40"





1
by PAUL R. ALEXANDER
by Author: Paul R. Alexander
by Artist: Paul R. Alexander
by Artist: Paul R. Alexander
by Artist: Paul R. Alexander
by Artist: Paul R. Alexander
by Artist: Paul R. Alexander

2
by BRUCE JENSEN
by Artist: Irene Gatto
by Artist: Richard Etienne
by Artist: Richard Etienne
by Artist: Richard Etienne
by Artist: Richard Etienne
by Artist: Richard Etienne

3
by BRYN BARNARD
by Artist: Jeff Brenner
by Artist: Patnam Publishing
by Artist: Patnam Publishing
by Artist: Patnam Publishing
by Artist: Patnam Publishing
by Artist: Patnam Publishing

4
by DARREL ANDERSON
by Artist: Jim Nelson
by Artist: FASA Corporation
by Artist: O'Shea's Music Box
by Artist: O'Shea's Music Box
by Artist: O'Shea's Music Box





Spectre
BOOK

1
PAT MORRISSEY
 publisher: Ten Rivers
 cover: Fantasy Press
 genre: Fantasy
 publisher: Arcadia & Co.
 size: 18" x 24"

2
ROMAS
 publisher: Carl Galar
 cover: Penguin U.S.A.
 cover: Arcady
 publisher: Arcadia
 size: 22" x 28"

3
MICHAEL WHELAN
 publisher: Sheila Gilbert
 cover: DAW Books
 title: Exiles II: Spellweaver
 publisher: Acrylic & watercolor on board
 size: 22" x 28"





Spectrum III
B O O K



1
VINCENT DEATE
executive producer
story: TERRY JONES
script: EDWARD ZWIG
director: JAMES CAMERON
release: Paramount Pictures
year: 1990

2
ROMAN
executive producer: George Clooney
story: Michael Chabon
script: Orson Scott Card
director: John Dahl
release: Warner Bros.
year: 1999

3
RON WALOWSKY
producer: Arky Aronson
story: Tinseltown Out West
script: David Mamet
director: Ron Howard
release: Warner Bros.
year: 1991

4
ROB WOOD
executive producer: Jeff Brown
story: Kenneth C. Buhl
script: Michael Crichton
director: Phillip Johnston
year: 1990





Spectrum III
BOOK



1
NICHOLAS JAINSCHIGG
 Illustration: "The City of
 the Future"
 Watercolor
 11" x 14"

2
DITERLIZZI
 Illustration: "Peggy Cooper"
 Watercolor
 TSR, Inc.
 Cat Lord
 Ink & watercolor
 11" x 14"

3
KEVIN KRENECK
 Illustration: "Kevin Kreneck"
 Graphis
 Counting Sheep
 Pen & ink
 6H" x 10"

4
MIKE WIMMER
 Illustration: "Hypertion"
 Thunder Cave







1
 artist: **DON CLAVETTE**
 art director: Judith Murello
 client: Berkley Publishing Group
 title: Troll Quest
 medium: Oil
 size: 18"x30"

3
 artist: **LES DORSCHIED**
 art director: Jim Nelson
 designer: Les Dorscheid
 client: FASA Corporation
 title: Chaos March
 medium: Oil
 size: 20"x28"



2
 artist: **LES EDWARDS**
 art director: Jim Nelson
 designer: Jim Nelson
 client: FASA Corporation
 title: The Book of Exploration
 medium: Oil
 size: 18"x22"



4
 artist: **JOHN ZELEZNIK**
 art director: Kevin Siembieda
 designer: John Zeleznik
 client: Palladium Books, Inc
 title: Rifts Underseas
 medium: Acrylic
 size: 18"x22"





1
 artist: **JERRY TIRITILLI**
 art director: Michael Walsh
 designer: Michael Walsh
 client: Turner Publishing
 title: The Pagemaster

2
 artist: **NICK GAETANO**
 art director: George Cornell
 client: Penguin U.S.A.
 title: Icarus
 medium: Acrylic & airbrush
 size: 18"x28"

3
 artist: **DARREL ANDERSON**
 art director: Jim Nelson
 client: FASA Corporation
 title: OrnoSapien Plan
 medium: Digital

4
 artist: **JANNY WURTS**
 art director: Gene Mydlowski
 client: HarperCollins
 title: Keeper of the Keys
 medium: Oil
 size: 30"x22½"







1
 artist: **DOUG BEEKMAN**
 art director: Irene Gallo
 client: Tor Books
 title: Wizard's First Rule
 medium: Oil
 size: 24"x39"

2
 artist: **JEFF MIRACOLA**
 art director: Jim Nelson
 designer: Jim Nelson
 client: FASA Corporation
 title: Bone Crown
 medium: Oil on masonite
 size: 18"x24"

3
 artist: **JOHN HOWE**
 art director: Sheila Gilbert
 designer: Miles Long
 client: DAW Books
 title: Castle Fantastic
 medium: Watercolor
 size: 18"x24"





1
 IAN MILLER
 The Spirit of the World
 The Spirit of the World
 The Spirit of the World

2
 BROM
 The Spirit of the World
 The Spirit of the World
 The Spirit of the World
 The Spirit of the World
 The Spirit of the World

3
 LES EDWARDS
 The Spirit of the World
 The Spirit of the World
 The Spirit of the World
 The Spirit of the World
 The Spirit of the World
 The Spirit of the World





LES EDWARDS

1

ROMAS

director: George Cornell

client: Penguin U.S.A.

title: The Catswold Portal

medium: Acrylic

size: 30"x32"

2

DONATO GIANCOLA

director: Carl Gahan

client: Roc/Penguin U.S.A.

title: Eggheads

medium: Oil on paper

size: 15"x20"

3

TARA McGOVERN

art director: Judith Murello

designer: Judith Murello

client: Berkley Publishing

title: Resurrection Man

medium: Acrylic

size: 30"x40"



2







Vigilante copyright © and TM 1996 D.C. Comics

artist: MARK CHIARELLO
art director: Archie Goodwin/Chris Duffy
client: D.C. Comics
title: Vigilante #1
medium: Gouache
size: 11"x17"



artist: **JOHN MUELLER**
art director: Annie Brockway
designer: Kevin Lison
agent: Kitchen Sink Press
title: Oink #1



The Spectre copyright © and TM 1996 D.C.

artist: DOUG BIEKMAN
art director: Dan Raspler/Mark Chiarello
client: D.C. Comics
title: Phantasm of Eternity
medium: Oil & acrylic on board



Illustration by Glen Orbik. © TM 1996 Marvel Comics. Captain Marvel copyright © and TM 1996 D.C. Cos.

artists: GLEN ORBIK, LAUREL BLECHMAN,
& SHAWN ZENTS

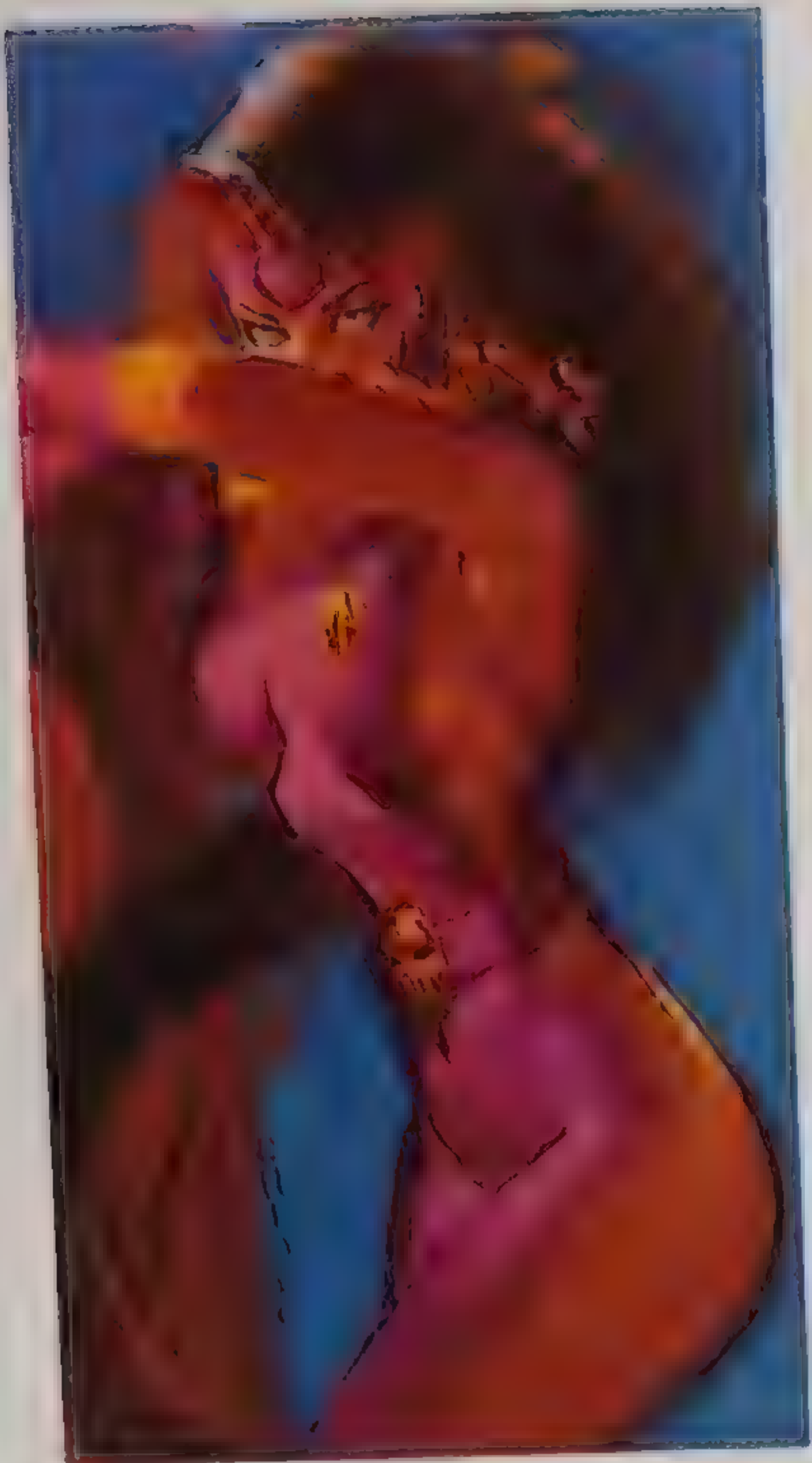
art director: Jim Spivey

client: D.C. Comics

title: Thor VS Captain Marvel

medium: Gouache

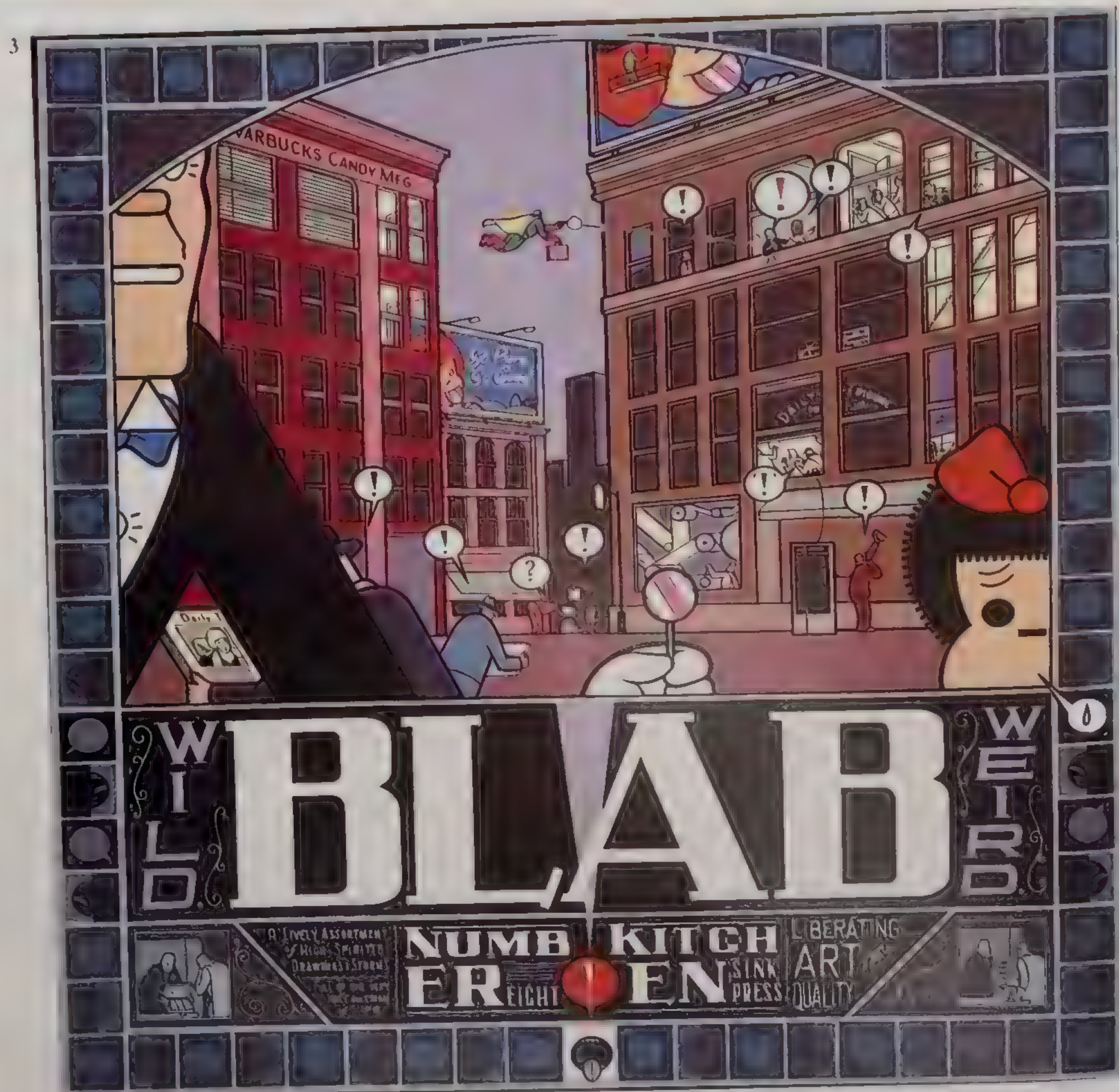
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1
 artist: **JOE CHIODO**
 art director: Ted Adams
 client: Wildstorm Productions
 title: Voodoo
 medium: Acrylic
 size: 8 1/2" x 11"



2
 artist: **TRAVIS CHAREST & TROY HUBBS**
 art director: Mike Heisler
 designer: Travis Charest
 client: Wildstorm Productions
 title: Wildcats: Covert Action Teams #25
 medium: Colored inks
 size: 22" x 17"



3
 artist: **CHRIS WARE**
 art director: Monte Beauchamp
 designer: Chris Ware
 client: Kitchen Sink Press
 title: Blab #8

4
 artist: **JOE CHIODO**
 art director: Ted Adams
 client: Wildstorm Productions
 title: Despot
 medium: Acrylic
 size: 8 1/2" x 11"



Spectrui III
COMICS

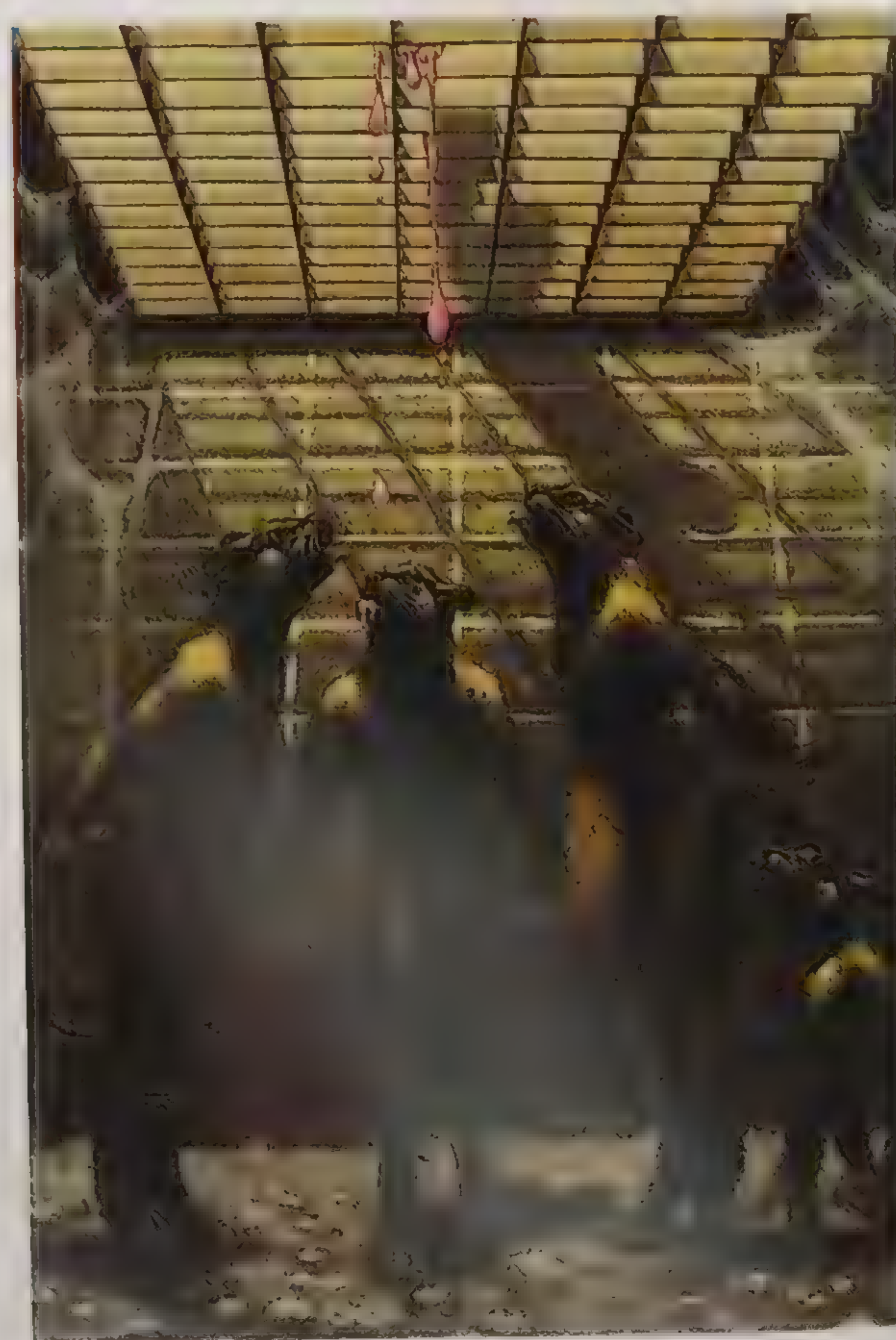


The Thing © TM 1996 by Marvel Inc.

1
 artist: **CHUCK MAIDEN**
 client: Warren, Mintz & Co.
 title: Mike Guay
 client: Marvel Entertainment Group, Inc.
 title: Fleet Corporation
 title: The Thing
 medium: Digital

2
 artist: **JILL BAUMAN**
 client: Jill Bauman
 client: Harlan Ellison/Dark Horse Comics
 title: Our Own Ice Cream I & II
 medium: Acrylic
 size: Each 16"x24"

3
 artist: **JOHN C. CEBOLLERO**
 client: Event Comics
 title: Gabriel
 medium: Acrylic
 size: 8"x12"







1
 artist: **KEN MEYER JR.**
 client: Culter Center
 medium: Digitized &
 medium: Digital
 size: 10"x15"

2
 artist: **NORM BREYFOGLE**
 client: Norm Breyfogle
 publisher: Malibu Comics
 title: Metaphysique #1 Cover
 medium: Acrylic/mixed
 size: 11"x17"

3
 artist: **JOHN HANLEY**
 art director: Darren Vincenzo/Scott Peterson
 client: D.C. Comics
 title: Batman Forever Comic Adaptation
 medium: Mixed
 size: 40"x30"

4
 artist: **DON MAITZ**
 art director: Robin Brosterman
 designer: Don Maitz
 client: D.C. Comics
 title: Batman: The Last Angel
 medium: Oil on masonite
 size: 20"x30"





Spectrum III
COMICS



1
 artist: **JEFF PITTARELLI**
 art director: Daniel Presedo
 designer: Dramenon Productions
 client: Gothic/Dramenon Studios
 title: Dream Wolves
 Swimsuit Bizarre #0
 medium: Acrylic & colored pencil
 size: 20"x30"

3
 artist: **TOM SIMONTON**
 art director: Jim Whiting
 client: FantaCo
 title: Texoma Red
 medium: Oil
 size: 15"x21"



2
 artist: **MARK SCHULTZ**
 art director: Amie Brockway
 designer: Kevin Lison
 colorist: Ray Fehrenbach
 client: Kitchen Sink Press
 title: Death Rattle #1 Cover
 medium: Pen & ink
 size: 14"x21"

4
 artist: **CHARLES BURNS**
 client: Kitchen Sink Press
 title: Black Hole #2 Cover





BLACK HOLE

Spectrum III
COMICS

1

JOE CHIDO
Director: Ted Adams
Production: Wildstorm Product
Company: Wildstorm
Genre: Action
Format: ACRYL
Size: 8 1/2" x 11"

2

CHARLES LANG
Production: Wildstorm Product
Company: Wildstorm
Genre: Action
Format: ACRYL
Size: 8 1/2" x 11"







1
 Artist: **KEN MEYER JR**
 Character: Nate Pride
 Publisher: Caliber Comics
 Title: Kilrov Is Here
 Medium: Watercolor
 Size: 10" x 15"

2
 Artist: **STEPHEN HICKMAN**
 Character: Stephen Hickman
 Publisher: Dark Horse Comics
 Title: Diver
 Medium: Oil

3
 Artist: **JOE CHIDO**
 Character: Drew Bittner
 Computer Artist: Homer Reyes
 Publisher: Wildstorm Productions
 Title: Networks
 Medium: Ink & gouache
 Size: 2" x 8"





CHIODO
HOMER

Spectrum III
COMICS

GOLD AWARD
DIMENSIONAL



sculptor: **RANDY BOWEN**
designer: Frank Frazetta
client: Dark Horse Comics
series: Death Dealer

SILVER AWARD
D I M E N S I O N A L



by MARK NEWMAN
 © 1999 Mark Newman
 © 2000 Mark Newman
 © 2001 Newmancast Models
 1/16" M. Newman
 © 2002 R. M. Newman
 © 2003 G. H.



Swamp Thing is a registered trademark and TM of DC Comics.

sculptor: **TOM TAGGART**

art director: Stuart Moore

photographer: Sal Trombino

client: DC Comics

title: Swamp Thing

medium: Clay

CERTIFICATE
DIMENSIONAL



PEDRO MARTIN

by Pedro Martin

Treasures I

on Mixed

14 x 14

1
RANDY BOWEN
 Designer: Randy Bowen
 Sculptor: K. L. Owens
 Hair: Kenner
 Eyes: Kenner
 Mouth: Kenner
 Body: Kenner

2
LISA SNELLINGS
 Designer: Lisa Snellings
 Sculptor: Lisa Snellings
 Hair: Lisa Snellings
 Eyes: Lisa Snellings
 Mouth: Lisa Snellings
 Body: Lisa Snellings

3
SAMUEL H. GREENWELL
 Designer: Bob Hethcox
 Sculptor: James Hobbies
 Hair: Tami Bros
 Eyes: Tami Bros
 Mouth: Tami Bros
 Body: Tami Bros

4
CLAYBURN MOORE
 Designer: Clayburn Moore
 Sculptor: Clayburn Moore
 Hair: Bill Boud
 Eyes: Clayburn Moore
 Mouth: Clayburn Moore
 Body: Clayburn Moore





Spectrum III
DIMENSIONAL



1
 sculptor: **VINCENT CANTILON**
 title: Stormerow the Nectonid
 medium: Bronze
 size: 23" tall



2
 sculptor: **TONY McVEY**
 title: Gollman (kit)
 medium: Cast resin
 size: 12" tall

3
 sculptor: **PEDRO MARTIN**
 title: Pedro Martin
 title: Treasures II
 medium: Mixed
 size: 14"x14"

4
 sculptor: **MARK NEWMAN**
 title director: Mark Newman
 designer: Mark Newman
 client: Newmanoid Models
 title: Neil Andrythal
 medium: Resin casting
 size: 10 1/4" tall





Spectrum III.
DIMENSIONAL

1



1

TONY McVEY
Juvenile T-Rex
Casting
18" x 12" x 12"

2

TONY McVEY
Saurischian Dinosaur
Casting
20" x 12" x 12"

3

RANDY BOWEN
Michael W. Krass, Esq. D.
Graphite Dinosaur
The Saurischian Dinosaur

2





Spectrum III
DIMENSIONAL



1
 Designer: **RANDY BOWEN**

Modeler: Randy Bowen
 Sculptor: Randy Bowen
 Paint: The Designers

2
 Designer: **CLAYBURN MOORE**

Modeler: William Tucci/Clayburn Moore
 Sculptor: William Tucci/Crusade
 Paint: The Designers
 Size: 18" tall

3
 Designer: **STEPHEN HICKMAN**

Modeler: Stephen Hickman
 Sculptor: Bowen Design
 Paint: The Call of Cthulhu
 Material: Polyform
 Size: 18" tall





Spectrum III
DIMENSIONAL

GOLD AWARD
INSTITUTIONAL



artist: JAMES GURNEY

art director: Jane Lahr

designer: Judy Turziano

client: Turner Publishing

title: Flight of Fantasy

medium: Oil on board

size: 18"x26 1/2"

SILVER AWARD
INSTITUTIONAL



SCOTT GUSTAFSON

Owner & Jennifer Cox

Scott 1

The Greenwich Work

title Rumplestiltsk

26"x32"



FRANK FRAZETTA

Long Island, New York
1924 - 1992
1971 - 1992
1971 - 1992
1971 - 1992

C E R T I F I C A T E
I N S T I T U T I O N A L



artists: JAY HONG
designer: Jay Hong
client: Self Promotion
title: Trick or Treat
medium: Acrylic
size: 10"x14"



1
DITERLIZZI
 Art Director: Diterlizzi
 Editor: Diterlizzi
 Designer: Diterlizzi
 Photographer: Diterlizzi
 Stylist: Diterlizzi

2
JOHN BOLTON
 Art Director: John Bolton
 Editor: John Bolton
 Designer: John Bolton
 Photographer: John Bolton
 Stylist: John Bolton

3
WES DENSCOTER
 Art Director: Wes Denscoter
 Editor: Wes Denscoter
 Designer: Wes Denscoter
 Photographer: Wes Denscoter
 Stylist: Wes Denscoter





1

JAMES GURNEY

Scott Usher

Everway: Wizards of the Coast

Dragonlance: Wizards of the Coast

Quest: Wizards of the Coast

100% Acrylic

2

TERESE NIELSEN

Fed Adams

John U'rich & Tobias Querk

Wildstorm Productions

Never

Acrylic & gouache

100% Acrylic

3

BRIAN FROUD

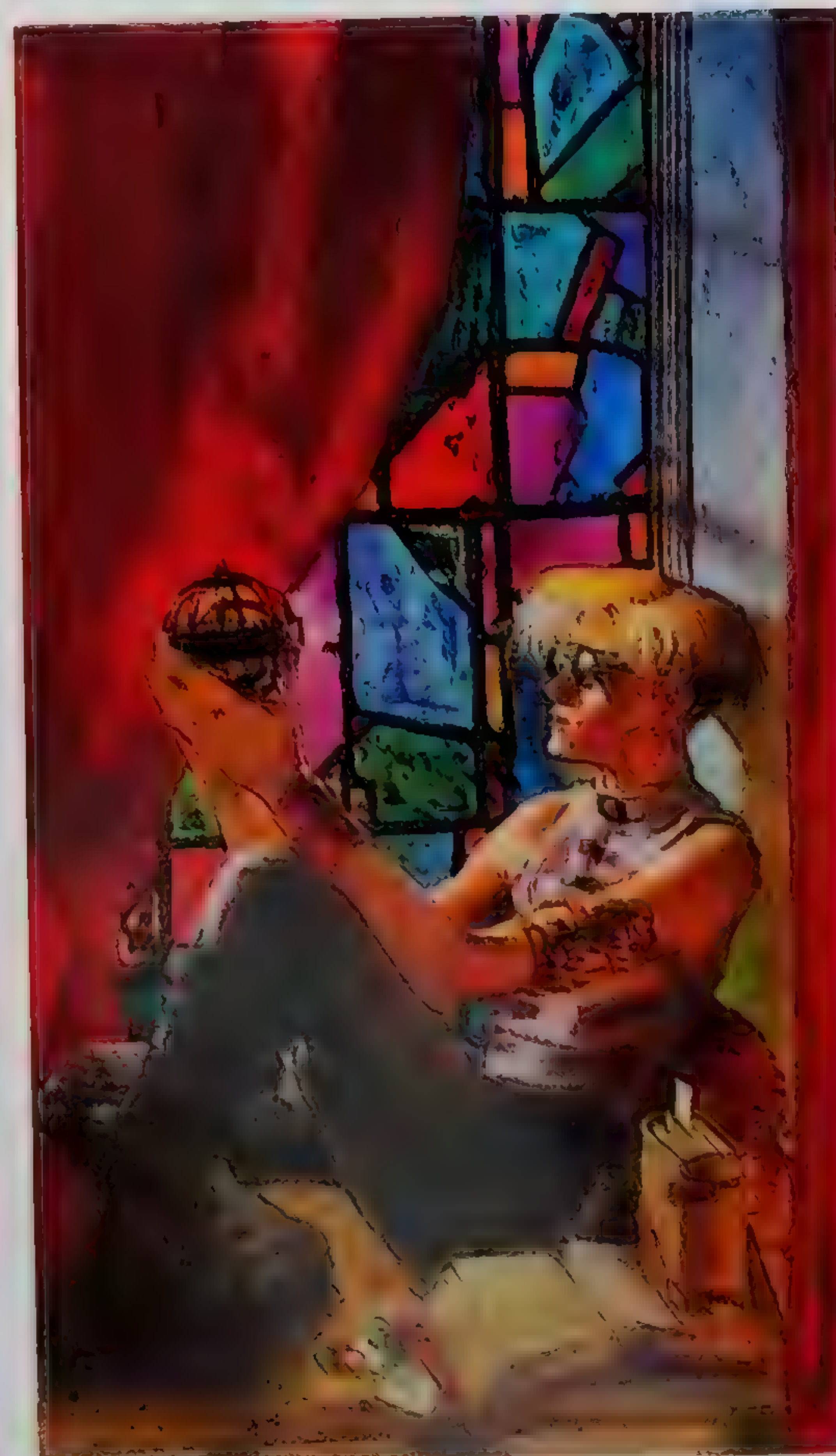
Maria Cabardo

Maria Cabardo

Everway: Wizards of the Coast

Mixed

2





Spectrum III
INSTITUTIONAL



JERRY LOFARO

JOE JUSKO

GARY RUDELL





Spectator III
INSTITUTIONAL



1
JOHN ZELEZNIK

Illustration: John Zelenik
Costume Design: John Zelenik
Hair: John Zelenik
Makeup: John Zelenik

2
GEOFF DARROW

Illustration: Geoff Darrow
Costume Design: Geoff Darrow
Hair: Geoff Darrow
Makeup: Geoff Darrow
Illustration: Geoff Darrow

3
DAVID DOVRIES

Illustration: David Dovries
Costume Design: David Dovries
Hair: David Dovries
Makeup: David Dovries
Illustration: David Dovries

4
DAVID DOVRIES

Illustration: David Dovries
Costume Design: David Dovries
Hair: David Dovries
Makeup: David Dovries
Illustration: David Dovries





Spencer
INSTITUTIONAL



1
MARK COVELL

Illustration: Mark Covell
Medium: Oil
Year: 2008

2
JOHN MATSON

Illustration: John Matson
Medium: Oil, Mixed Media
Year: 2008
Size: 11 x 15

3
MARC GABBANA

Illustration: Marc Gabbana
Medium: Oil
Year: 2008
Size: 11 x 15





Spectrum III
INSTITUTIONAL



1
PATRICK WHELAN
 Artwork: Patrick Whelan
 Layout: Richard Brown &
 Jane Montgomery
 Title: "Hush"
 Medium: Oil on canvas
 Date: 1995

2
STEVEN ASSAEL
 Artwork: Steven Assael
 Layout: Steven Assael
 Title: "Clips"
 Medium: Oil on canvas
 Date: 1992

3
RICK BERRY
 Artwork: Rick Berry
 Layout: Lisa L. Green
 Title: "Virtual Reality"
 Medium: Oil on canvas



2



Specter III
INSTITUTIONAL



1
Artist: **WES BENSCOTER**
Designer: Wes Bencoter
Client: Wes Bencoter
Title: Standpoint
Medium: Acrylic
Size: 18"x24"

2
Artist: **RICK BERRY**
Designer: Rick Berry
Client: Chainknit
Medium: Oil/digital

3
Artist: **K.D. MATHESON**
Designer: Rochelle Phister
Client: Dark's Art Parlour
Title: Mona Verde
Medium: Acrylic on paper
Size: 36"x48"

4
Artist: **JOE JUSKO**
Client: Harris Comics
Title: Vampirella
Medium: Acrylic
Size: 16"x26"



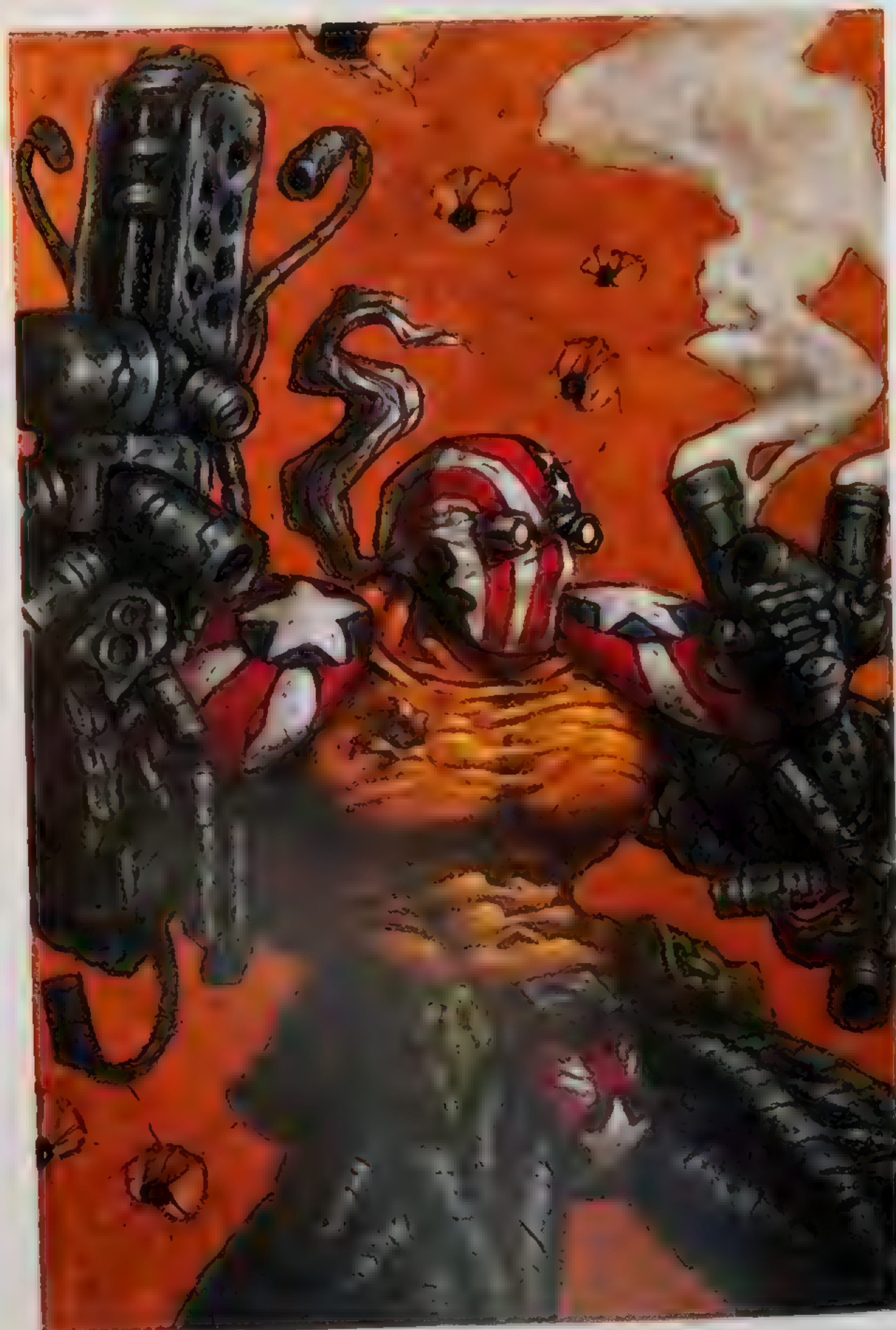


Spencer
INSTITUTIONAL



1 **MARC GABBANA**
 Artist: Marc Gabbana
 Title: "Spectrums"
 Date: 1995
 Medium: Oil
 Size: 12" x 12"

2 **DAVID DeVRIES**
 Artist: David DeVries
 Title: "Spectrums"
 Date: 1995
 Medium: Oil
 Size: 12" x 12"



3 **SEAN COONS**
 Artist: Sean Coons
 Title: "Spectrums"
 Date: 1995
 Medium: Oil
 Size: 12" x 12"

4 **DOUG CHIANG**
 Artist: Doug Chiang
 Title: "Spectrums"
 Date: 1995
 Medium: Oil
 Size: 12" x 12"



Spectrum III
INSTITUTIONAL

1
JAEL
 artist: Claudia Goodridge
 client: MBI (Danbury Mint)
 title: Dream Fantasy
 medium: Oil & acrylic
 size: 30"x26"

2
WILLIAM STOUT
 client: Terra Nova Press
 title: White Bear King Valemon
 artist: T. Kittelsen
 medium: Ink & watercolor on board
 size: 12"x14"

3
SCOTT GUSTAFSON
 art director: David Usher
 client: The Greenwich Workshop
 title: Advice From a Caterpillar

4
CHUCK GILLIES
 art director: Josh Hanté
 client: Elizabeth Stone Gallery
 title: Little Red Riding Hood
 medium: Acrylic
 size: 10"x16"





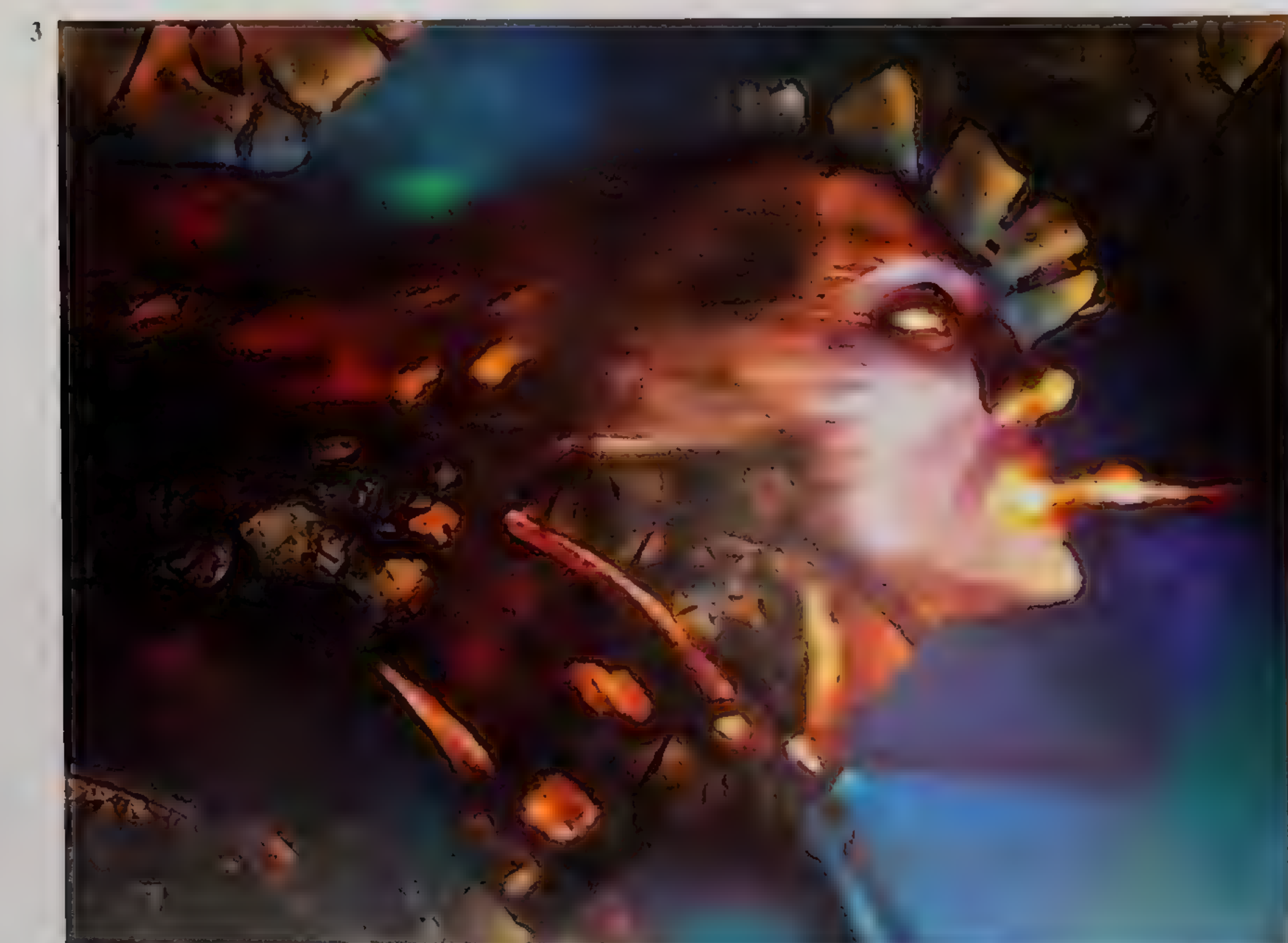
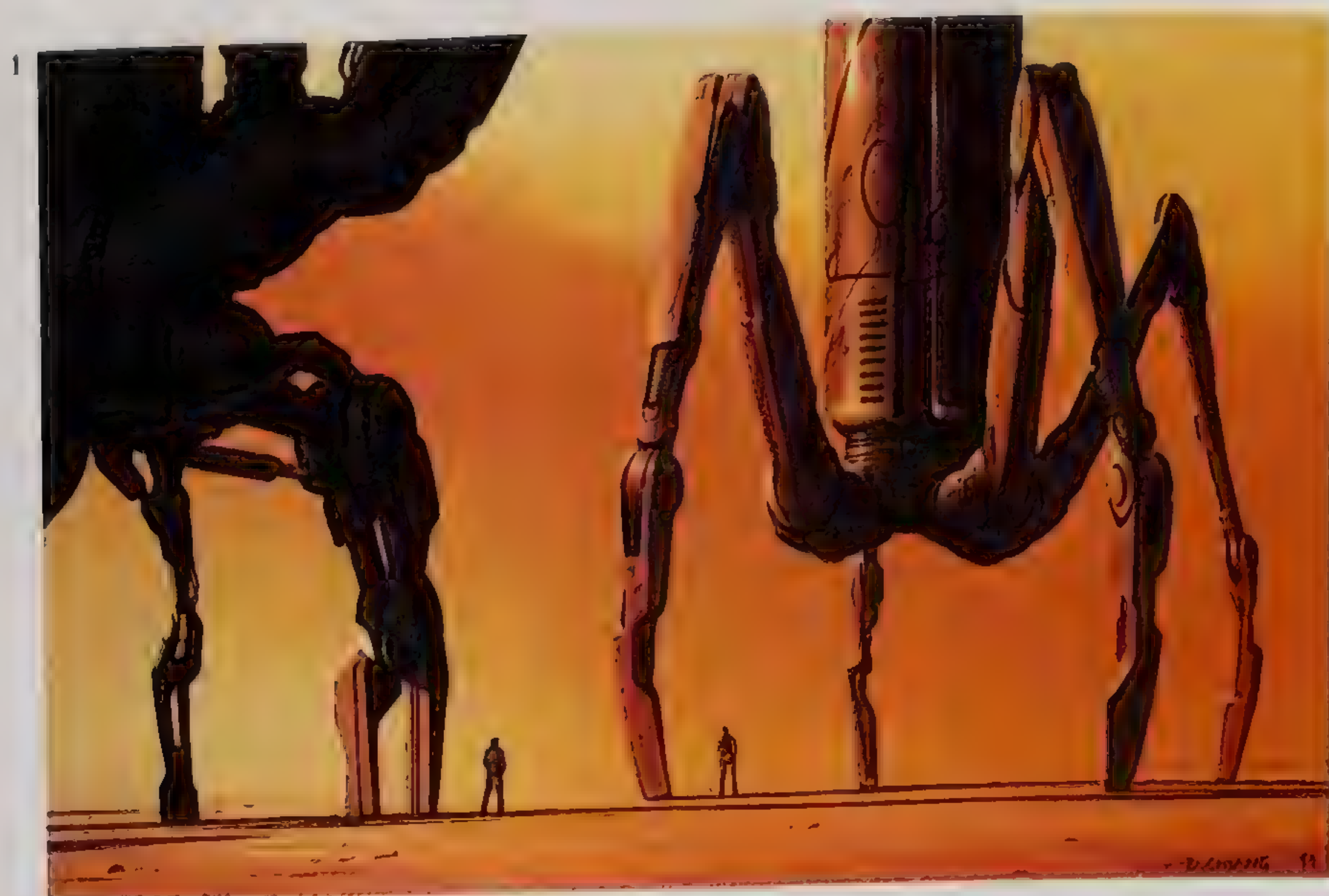
Spectrum III
INSTITUTIONAL

1
DOUG CHIANG
 artist: Doug Chiang
 title: Robot Wars
 medium: Acrylic
 size: 7"x11"

2
JAY HONG
 artist: Self promotion
 title: Breaking Through
 medium: Acrylic
 size: 10"x15"

3
RICK BERRY
 artist: Self promotion
 title: Oracle
 medium: Digital

4
MORGAN WEISTLING
 artist director: Morgan Weistling
 client: The Hamilton Collection
 title: Star Wars
 medium: Oil
 size: 15"x15"





1

DON MAITZ

Keith Parkinson

Mike Ploog

1996

Oil on masonite

11 x 14

2

JEFF PITTARELLI

Selt promotion

Julie's Nightmare

Acrylic on canvas

60 x 48

3

JOHN BOLTON

Maria Cabardo

Maria Cabardo

Everway/Wizards of the Coast

Mixed





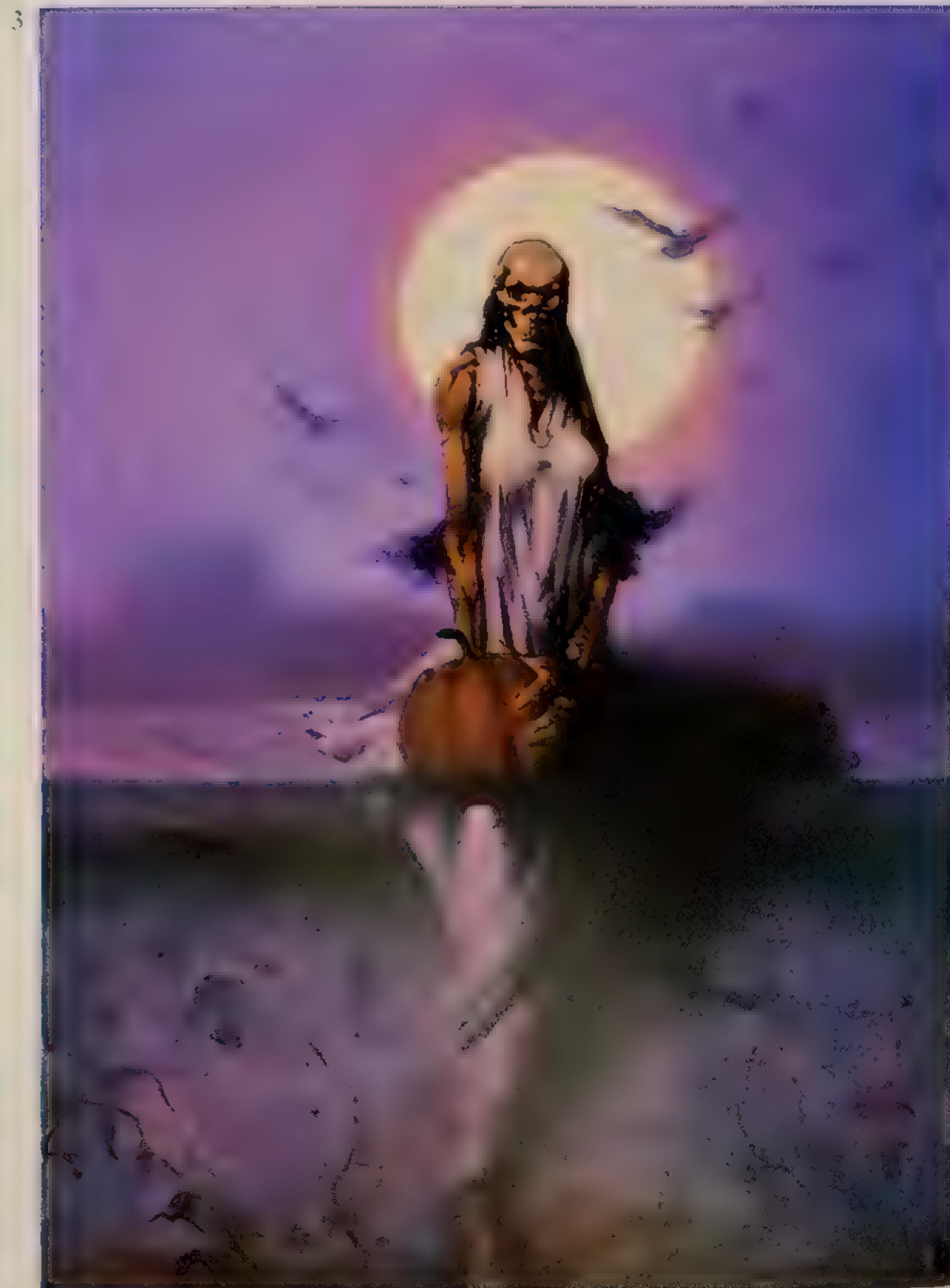
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INSTITUTIONAL

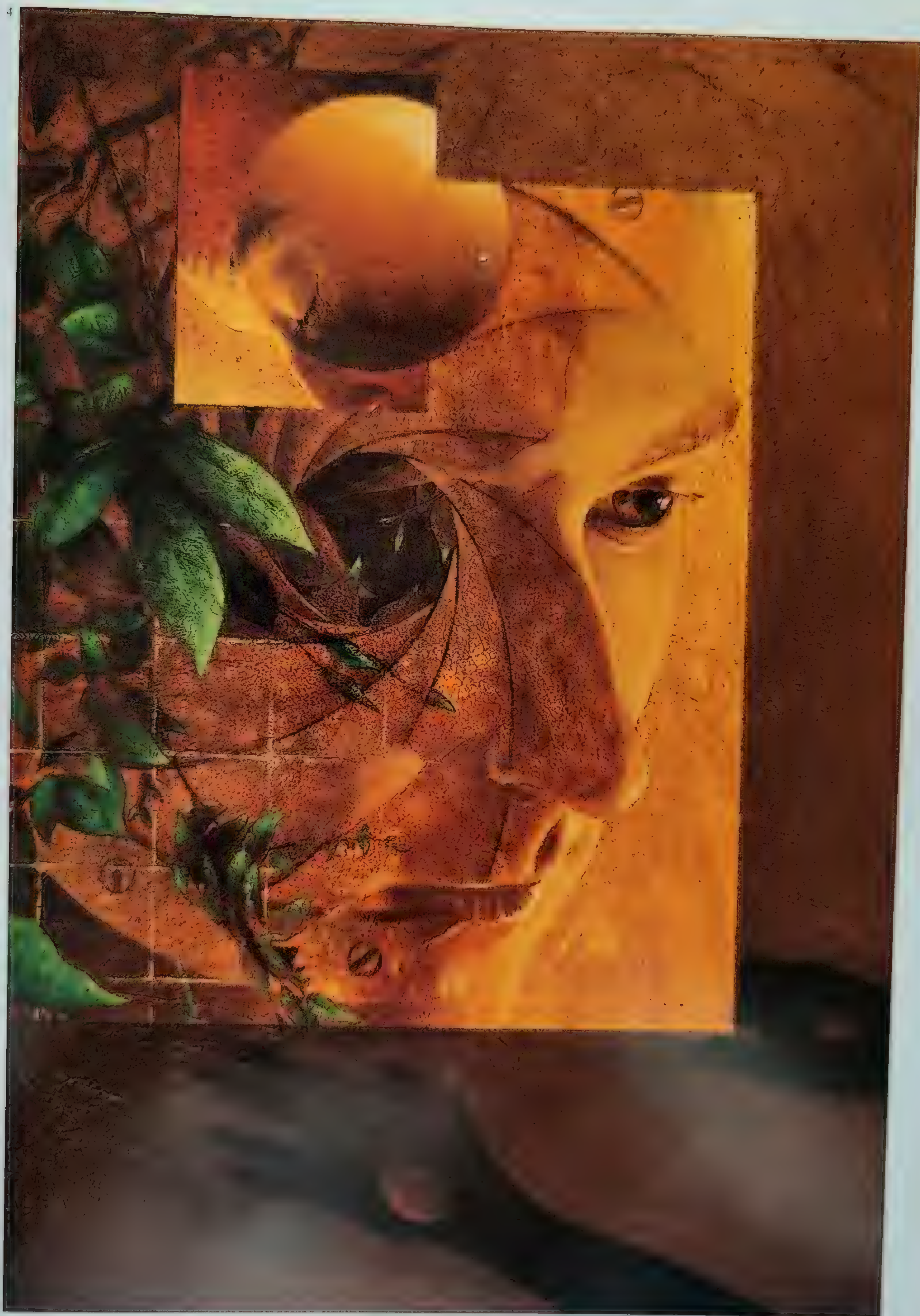
1
 artist: **TIM O'BRIEN**
 designer: Tim O'Brien
 client: Self promotion
 medium: Oil
 size: 22"x14"

2
 artist: **PATRICK ARRASMITH**
 art director: Adina Sales
 title: Self Portrait
 medium: Acrylic & scratchboard
 size: 11"x17"

3
 artist: **ROBH RUPPEL**
 agent: FPG
 title: October 1
 medium: Oil
 size: 8"x10"

4
 artist: **MATT MANLEY**
 agent: Richard Lebeson
 designer: Matt Manley
 title: RSVP 21
 medium: Oil
 size: 12"x17"





Spencer
INSTITUTIONAL

1

ERIC BOWMAN
 artist: Eric Bowman
 design: Eric Bowman
 title: Big Top
 medium: Acrylic
 size: 18 x 18"

2

RICK BERRY
 artist: Darrel Anderson
 title: Last Unicorn Games
 medium: Digital
 size: Digital

3

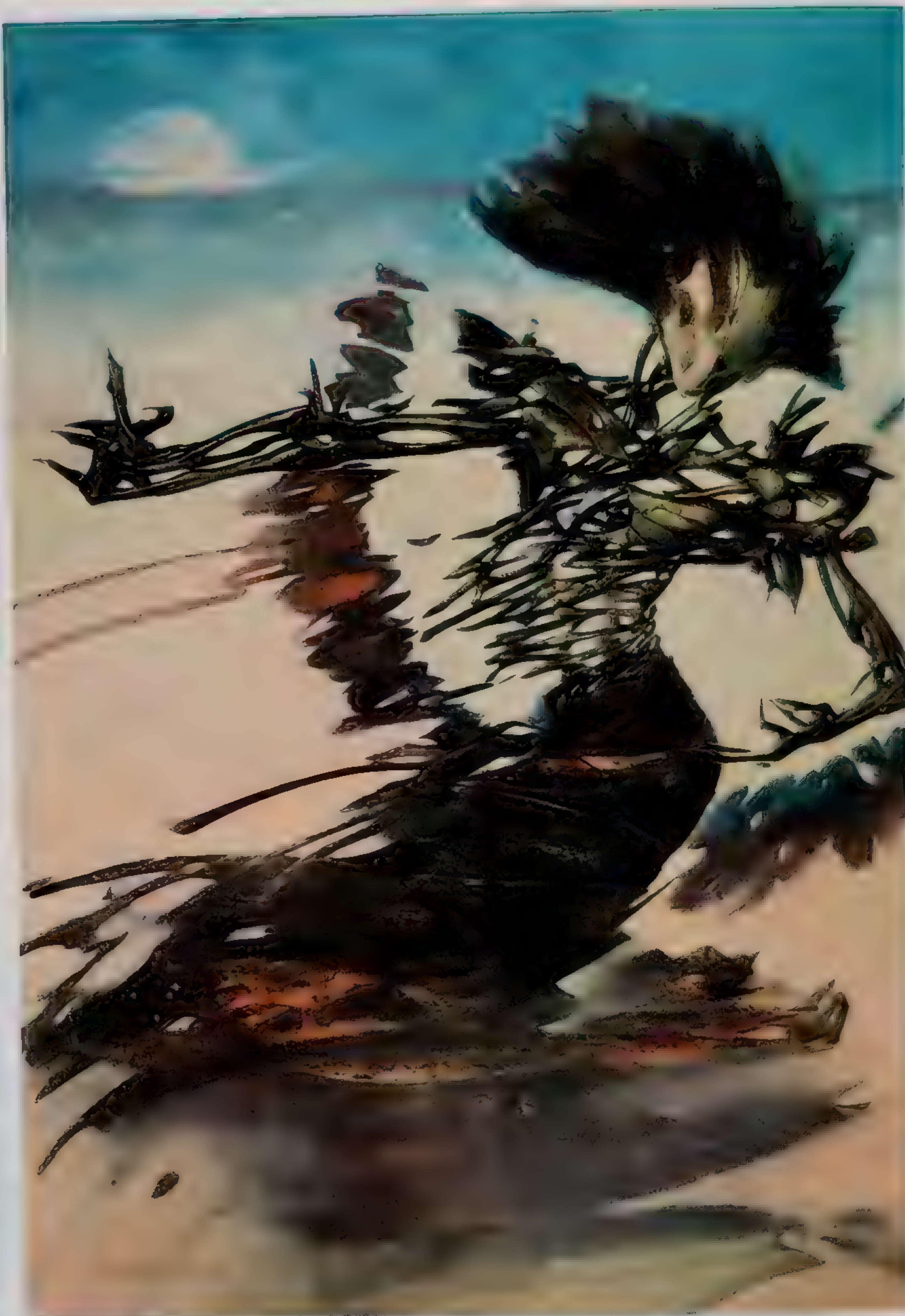
RICK BERRY
 artist: Maria Cabardo
 design: Maria Cabardo
 title: Everway: Wizards of the Coast
 medium: The Witch
 size: 10"

4

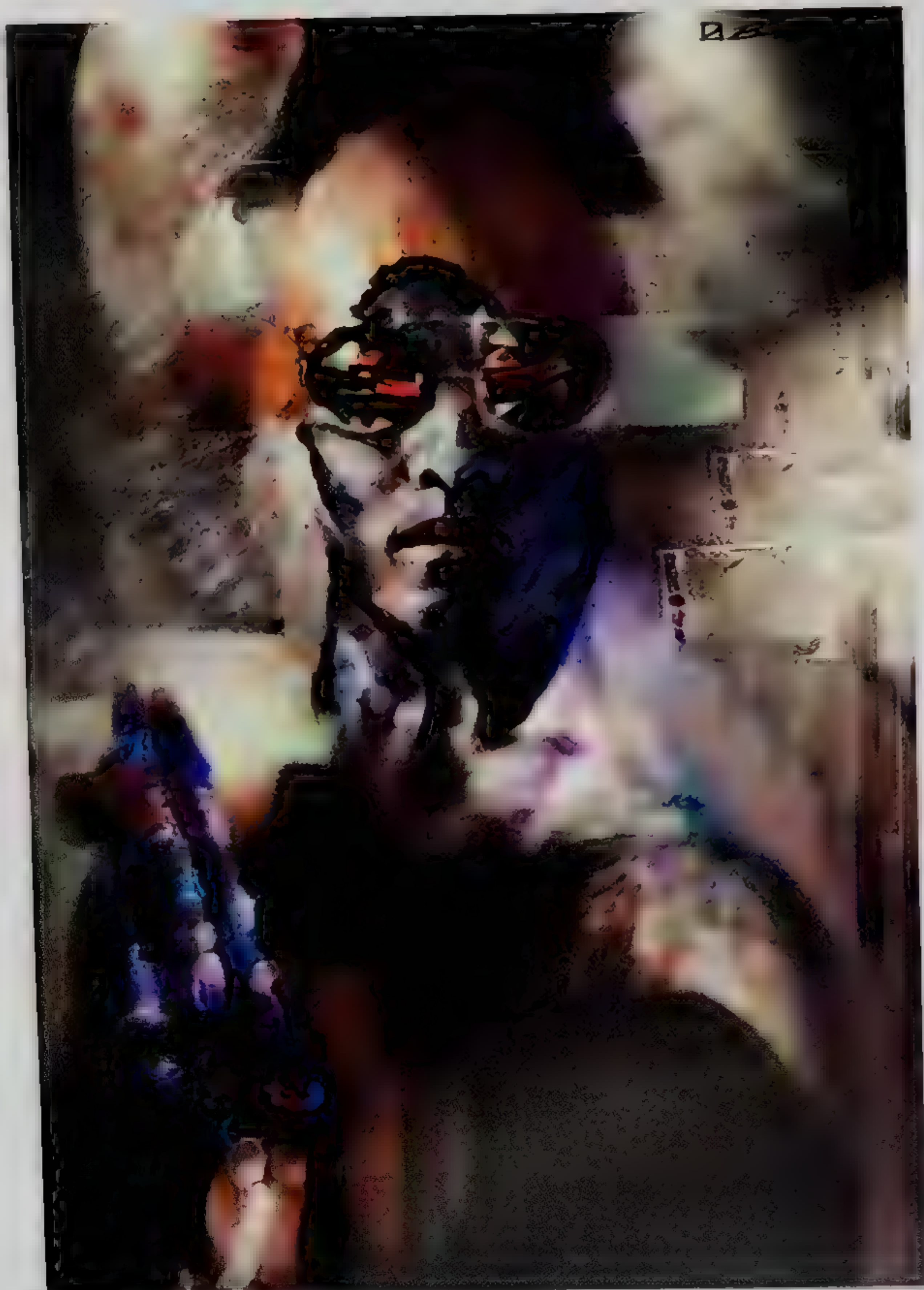
ROB BLISS
 artist: Maria Cabardo
 design: Maria Cabardo
 title: Arc Magica/Wizards of the Coast
 medium: Mixed



3



12





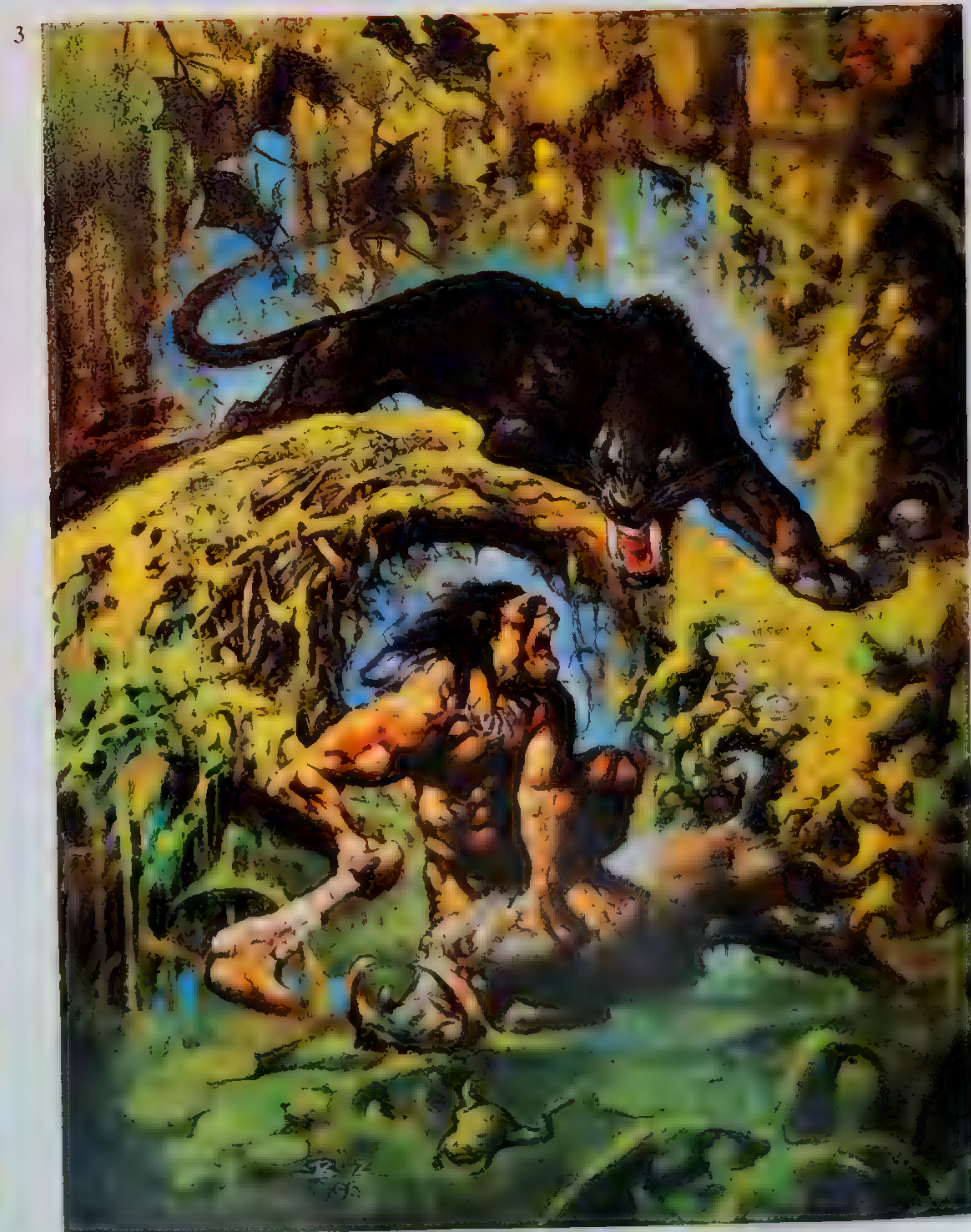
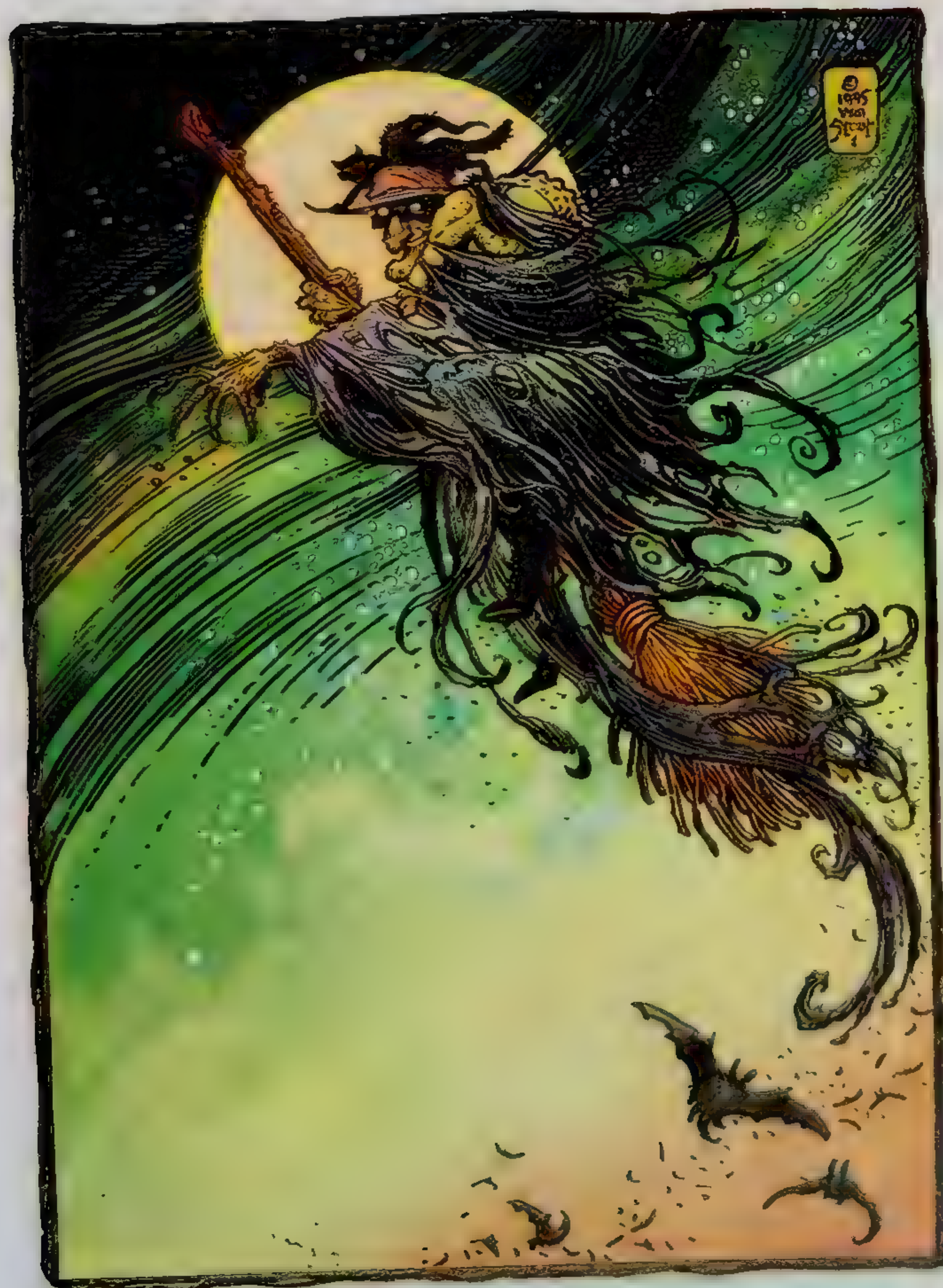
Spectrum III
INSTITUTIONAL

1
 artist: **DAVID DeVRIES**
 art director: Tom Brevoort
 client: Marvel Entertainment
 title: Wolverine vs Sauron
 medium: Acrylic
 size: 20"x15"

2
 artist: **WILLIAM STOUT**
 client: Terra Nova Press
 title: All Hallow's Eve
 medium: Ink & watercolor
 size: 6"x9"

3
 artist: **SIMON BISLEY**
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Wizards of the Coast
 medium: Oil

4
 artist: **DAVID DeVRIES**
 art director: Ben Plavin
 client: Fleer Corporation
 title: Rogue
 medium: Acrylic
 size: 8"x11"





Spectrum III
INSTITUTIONAL

1
 artist: **TODD LOCKWOOD**
 art director: Todd Lockwood
 client: Self promotion
 title: Hell Friezes 1: Cerberus
 medium: Pencil
 size: 10½"x14"

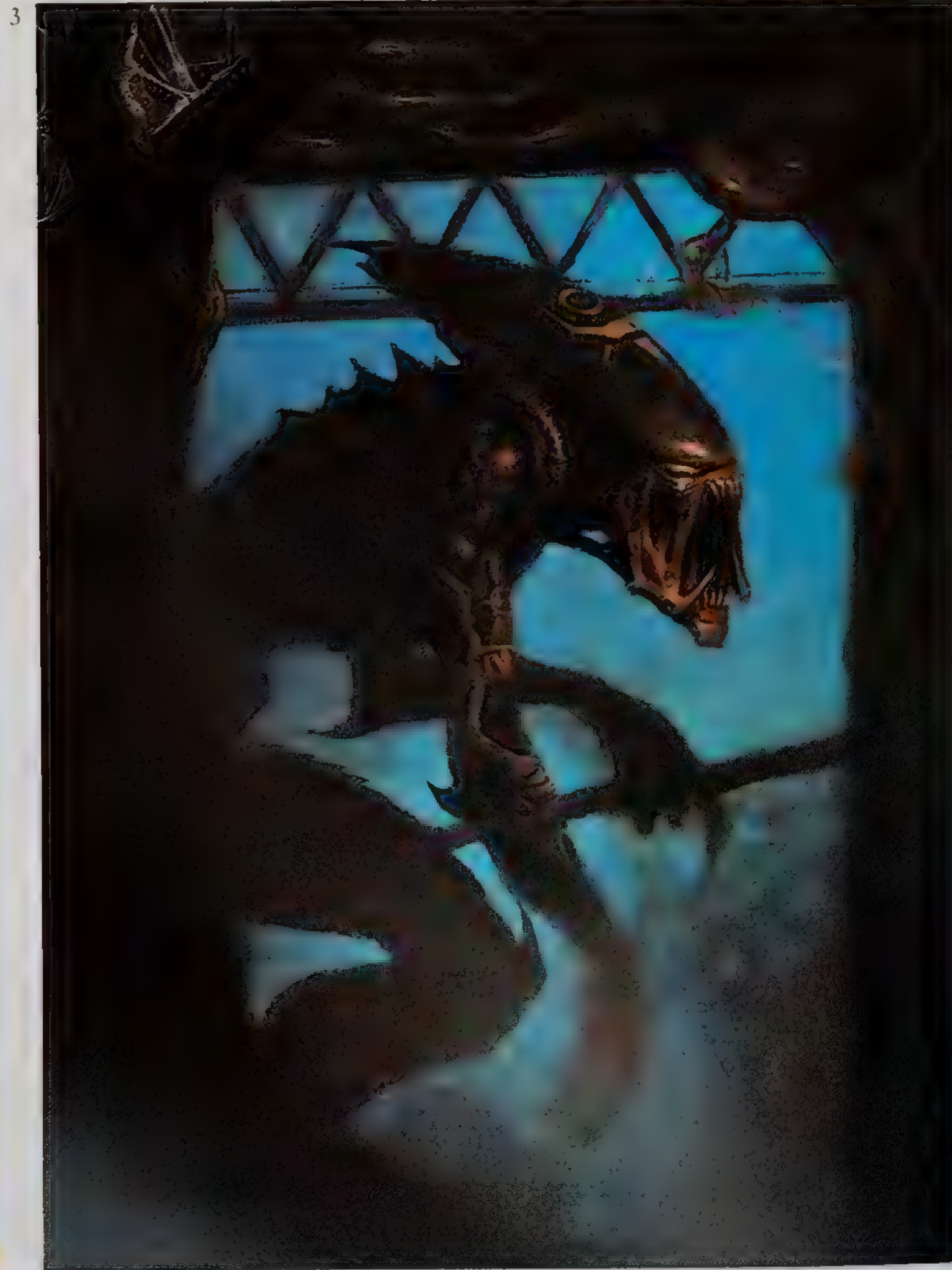
2
 artist: **LAUREL BLECHMAN**
 client: Marvel Entertainment
 title: Ghost Rider
 medium: Acrylic

3
 artist: **JAY HONG**
 designer: Jay Hong
 client: Self promotion
 title: Alien Warrior
 medium: Acrylic
 size: 14"x20"

4
 artist: **K.D. MATHESON**
 art director: Rachelle Phister
 client: Dark's Art Parlour
 title: The Lord of the Flies
 medium: Acrylic on paper
 size: 50"x69"



Ghost Rider copyright © & TM 1996 by Marvel, Inc. All rights reserved.



Spectrum III
INSTITUTIONAL



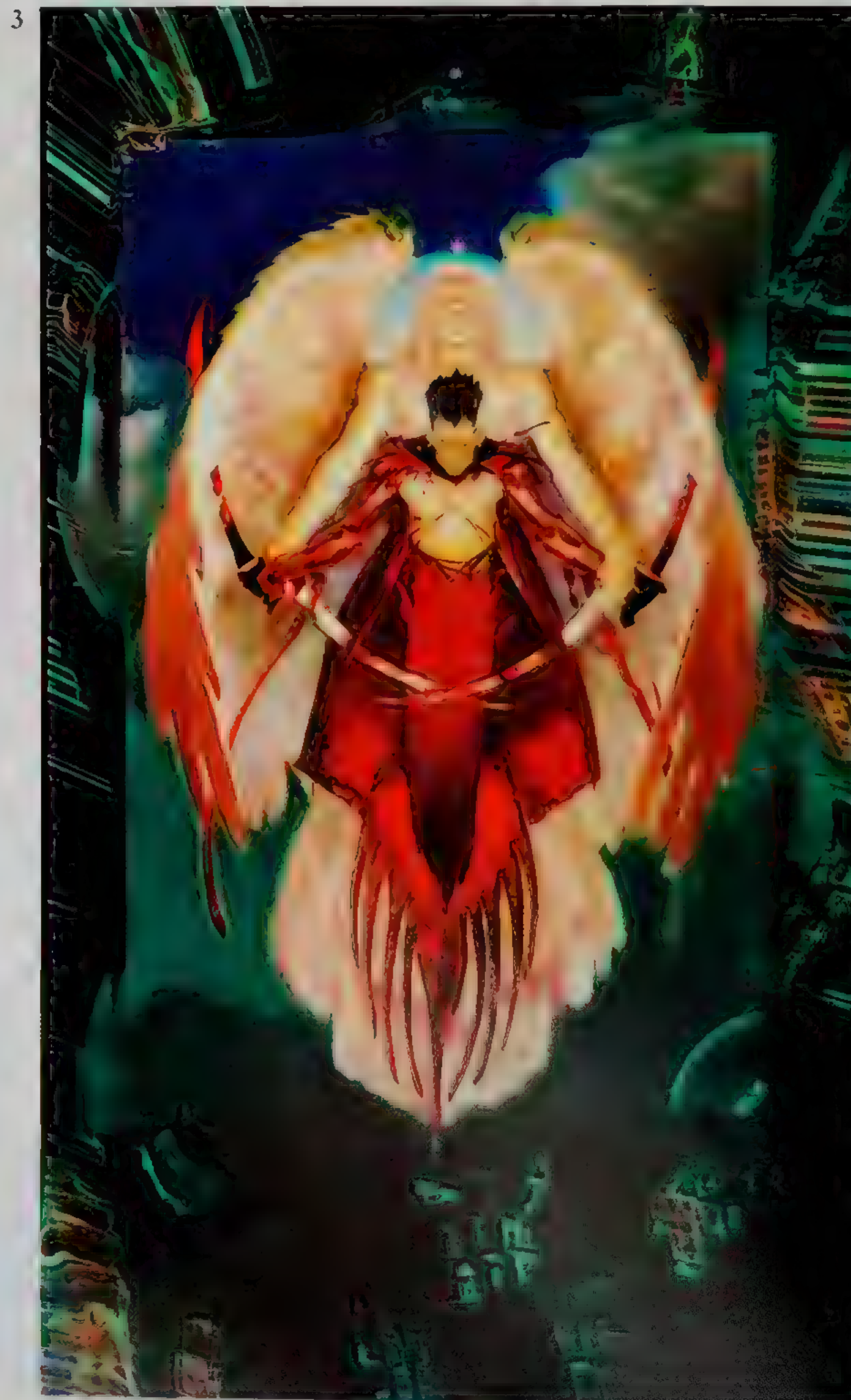
Spectrum III
INSTITUTIONAL

1
 artist: **JOSEPH VARGO**
 art director: Joseph Vargo
 client: Monolith Graphics
 title: Gargoyles
 medium: Acrylic
 size: 18"x24"

2
 artist: **DAVID A. CHERRY**
 art director: Felicia Brown
 client: The Hamilton Collection
 title: The Lovers
 medium: Acrylic
 size: 30"x40"

3
 artist: **RICK BERRY**
 with Michael Wm. Kaluta
 client: Last Unicorn Games
 title: Heresy
 medium: Oil & digital

4
 artist: **WILLIAM STOUT**
 client: Terra Nova Press
 title: Sea Fantasy
 medium: Ink & watercolor on board





1

artist: **DARREL ANDERSON**
 client: Braid Media Arts
 title: Clockwork Ballet
 medium: Digital

2

artist: **MARK COVELL**
 art director: Mark Covell
 medium: Oil
 size: 18"x13"

3

artist: **IAN MILLER**
 art director: Maria Cabardo
 client: Wizards of the Coast
 medium: Mixed

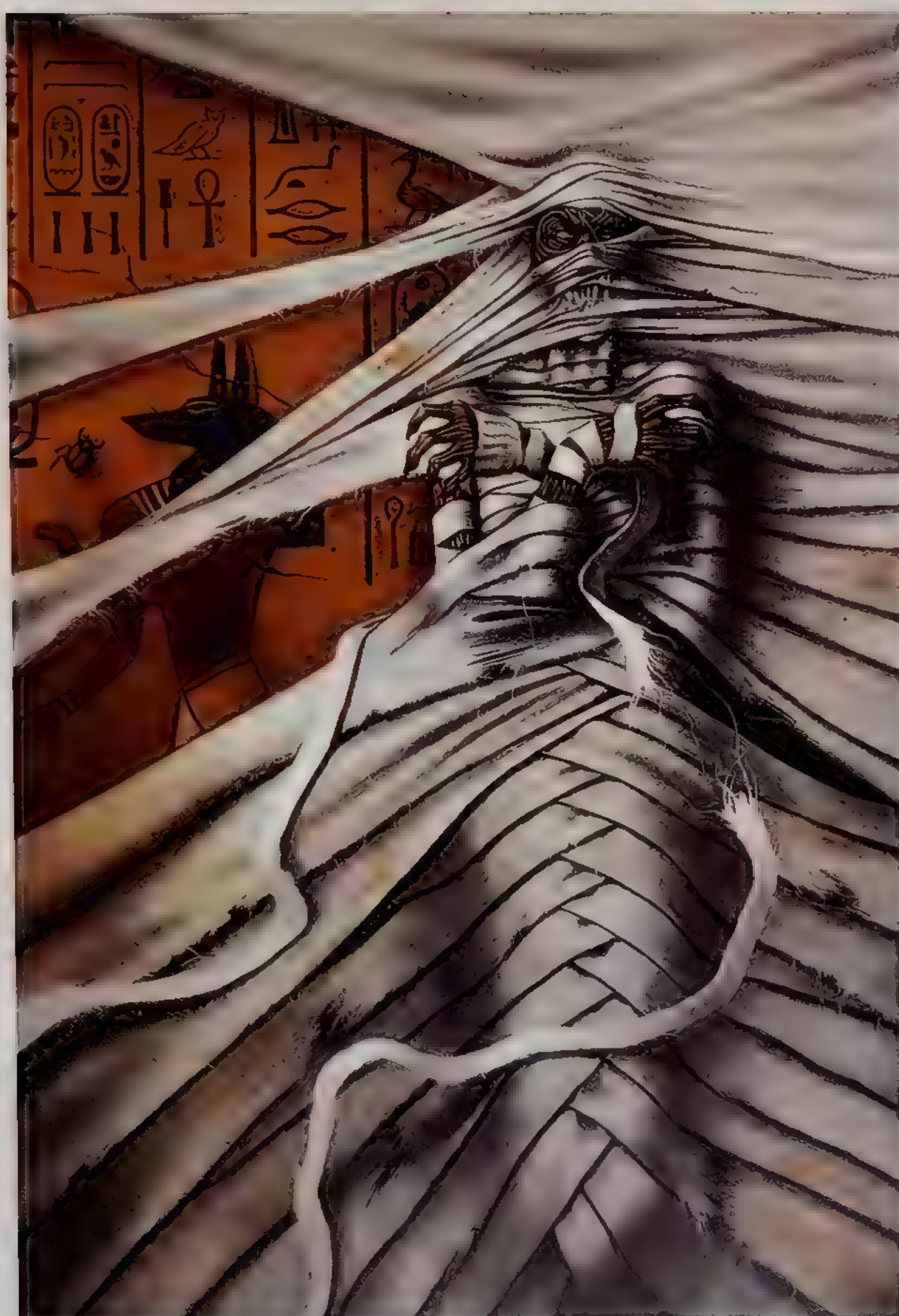
4

artist: **RICK BERRY**
 art director: Maria Cabardo
 client: Wizards of the Coast
 medium: Oil

1



2

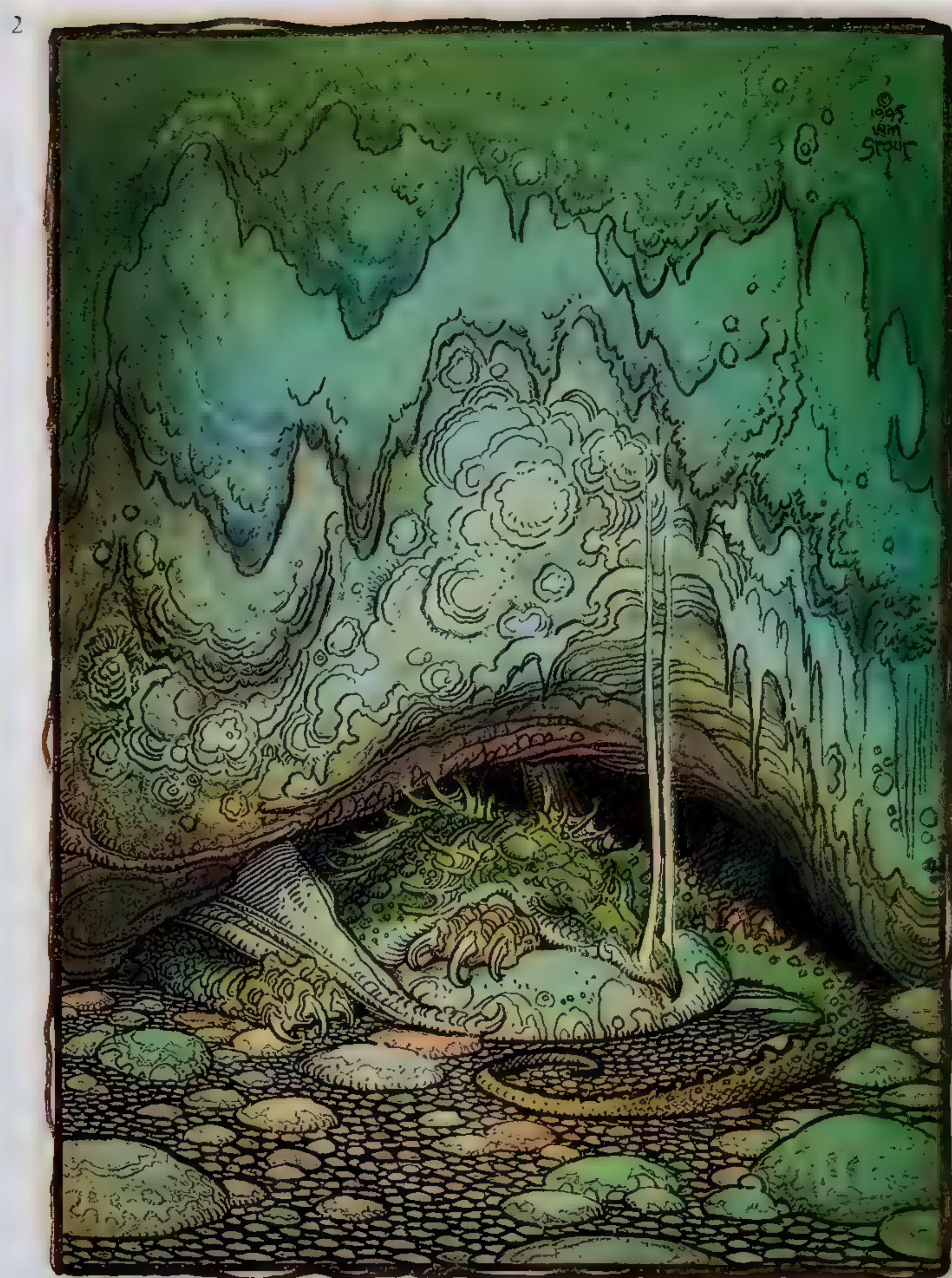


3





Spectrum III.
INSTITUTIONAL



1
 artist: **ROB BLISS**
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Wizards of the Coast
 title: Untitled
 medium: Mixed

2
 artist: **WILLIAM STOUT**
 client: Terra Nova Press
 title: Dragon's Slumber
 medium: Ink & watercolor
 on board
 size: 6 1/2" x 9 1/2"

3
 artist: **JOHN POUND**
 designer: John Pound
 title: The Temptation
 of St. Mickey
 medium: Acrylic
 size: 24" x 30"

4
 artist: **ROB BLISS**
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Wizards of the Coast
 medium: Mixed





Spectrum III
INSTITUTIONAL

G O L D A W A R D
U N P U B L I S H E D



artist: STEVEN ASSAEL
art director: Steven Assael
designer: Steven Assael
client: Steven Assael
title: Twister
medium: Oil on board
size: 18 x 24

SILVER AWARD
UNPUBLISHED



artist: TIM O'BRIEN
designer: Tim O'Brien
medium: Oil
size: 16"x26"

C E R T I F I C A T E
U N P U B L I S H E D



artist: **WALTER VELEZ**
art director: Walter Velez
designer: Walter Velez
title: Dragontails
medium: Acrylic
size: 18"x30"

C E R T I F I C A T E
U N P U B L I S H E D



artist: JON FOSTER

artist: Jon Foster

title: Alignment

medium: Mixed

size: 10 x 14



1
CARL LUNDGREN
 No Blood...So I...
 1998, 100% Oil on Canvas
 100 x 100 cm

2
MICHAEL WHELAN
 1998, 100% Oil on Canvas
 100 x 100 cm

3
JOHN RUSH
 Eleanor Ettinger Gallery
 1998, 100% Oil on Canvas
 100 x 100 cm





Spectrum III
UNPUBLISHED

1

artist: **STEVE FERRIS**
 title: Queen of the Nile
 medium: Oil
 size: 30"x30"

2

artist: **RICHARD HESCOX**
 art director: Richard Hescoc
 designer: Richard Hescoc
 title: The Dreaming Sea
 medium: Oil
 size: 27"x23"

3

artist: **BARCLAY SHAW**
 client: Barclay Shaw
 title: Vespertal Clouds
 medium: Oil
 size: 32"x48"



2





Spectrum III
UNPUBLISHED

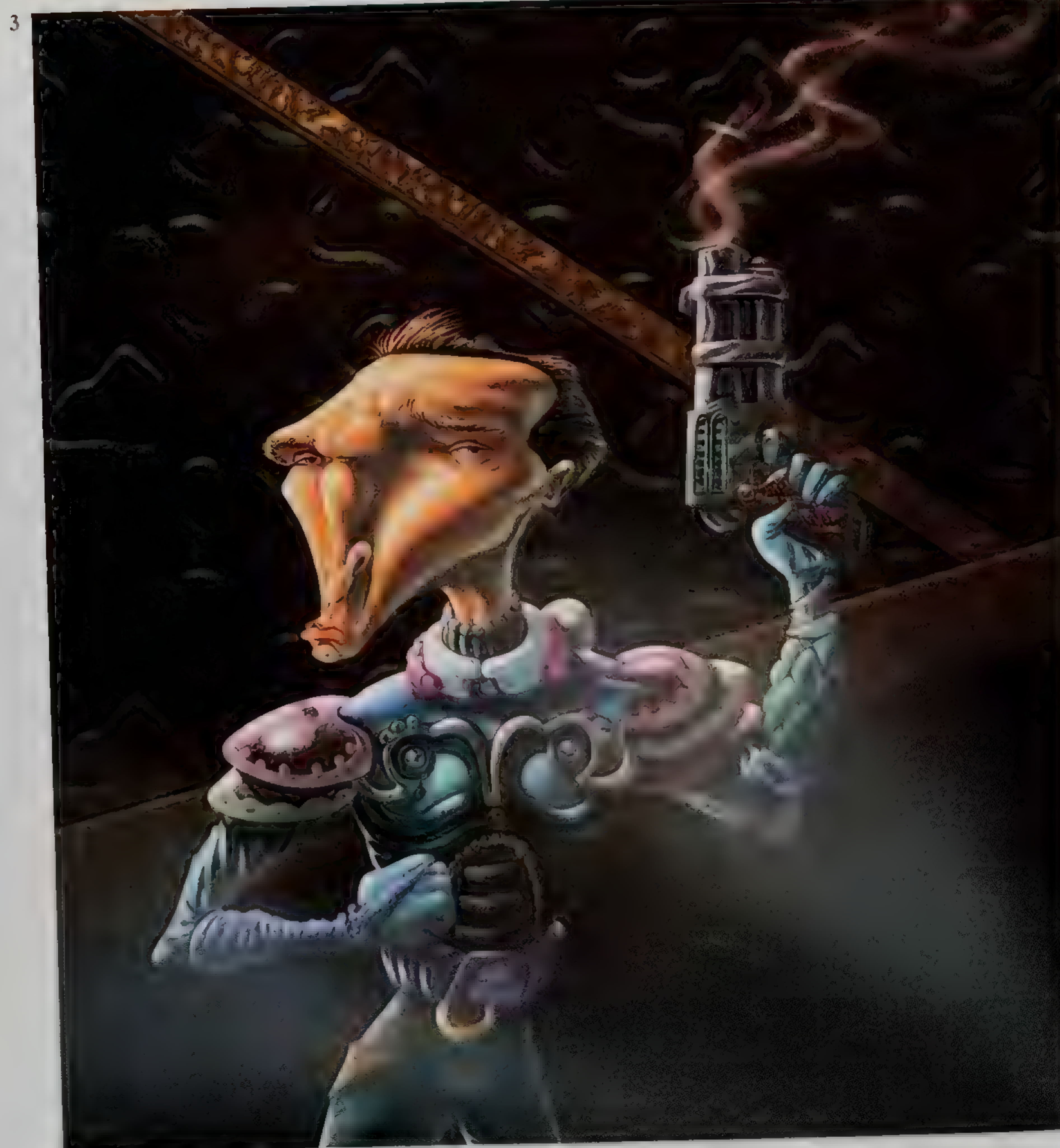


1
 artist: **HEIDI TAILLEFER**
 title: Harbinger's Tail
 medium: Acrylic
 size: 36" x 40"

2
 artist: **RAY-MEL CORNELIUS**
 client: Dallas Society of Illustrators
 title: Widow Maker
 medium: Acrylic
 size: 11" x 12"

3
 artist: **JAY JOHNSON**
 client: Jay Johnson Illustration
 title: The Hit
 medium: Digital
 size: 9" x 10"

4
 artist: **BILL NELSON**
 art director: Bill Nelson
 designer: Bill Nelson
 client: The Creative Company
 title: Spreader
 medium: Mixed
 size: 7" x 11"





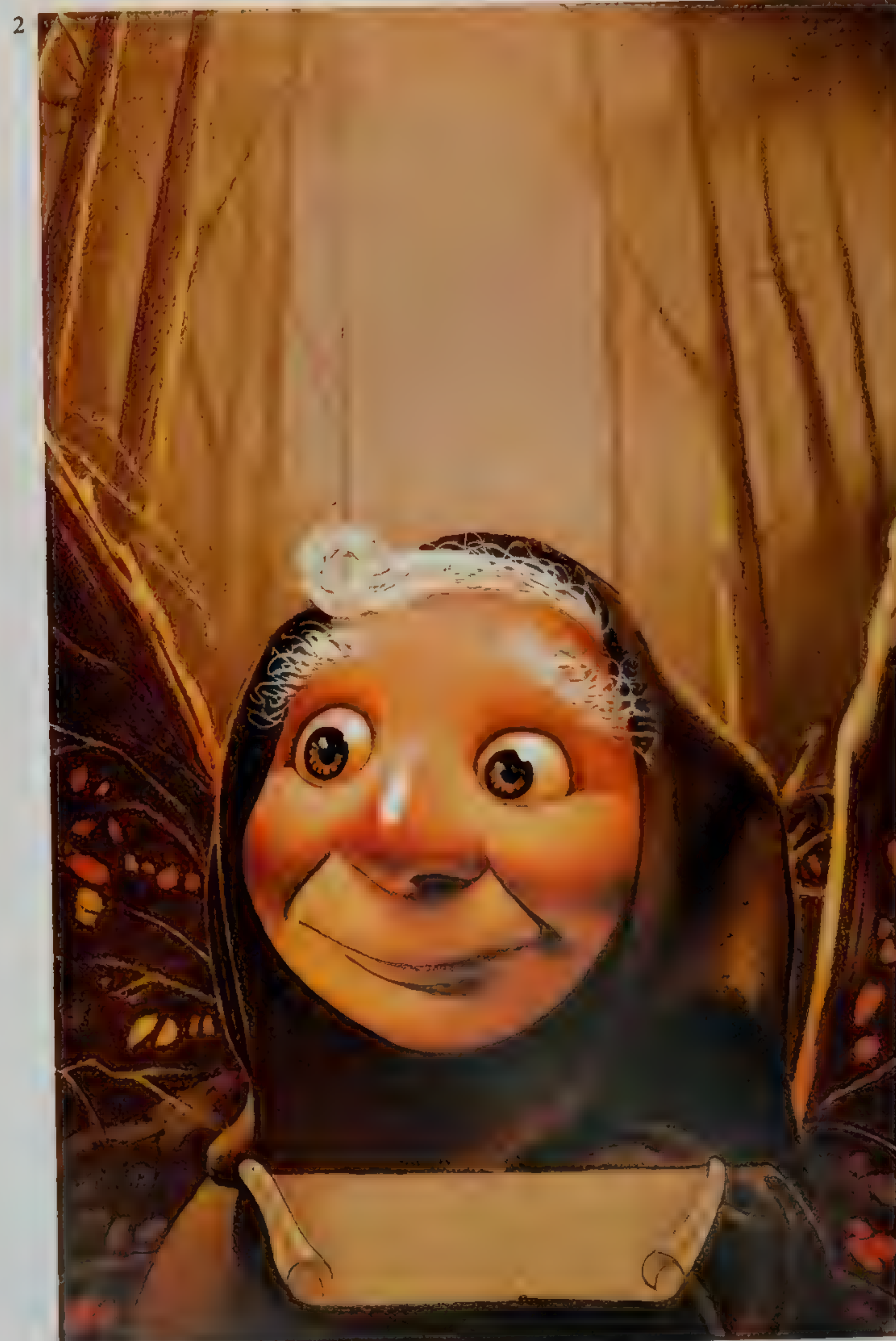


1
 artist: **DAVID MARTIN**
 title: Heart of Thunder
 medium: Oil
 size: 60"x36"

2
 artist: **BILL NELSON**
 art director: Bill Nelson
 designer: Bill Nelson
 client: The Creative Company
 title: Stumpy
 medium: Mixed
 size: 7"x11"

3
 artist: **EZRA TUCKER**
 client: Ezra Tucker
 title: American Storm
 medium: Oil
 size: 34"x24"

4
 artist: **EZRA TUCKER**
 client: Ezra Tucker
 title: Midday Monarch
 medium: Oil
 size: 28"x18"





Forbes III
UNPUBLISHED

1

artist: **STEVE CRISP**
 title: Ogen's Quest
 medium: Gouache & acrylic
 size: 18"x24"

2

artist: **JON FOSTER**
 art director: Jon Foster
 title: Ghost Dance
 medium: Oil
 size: 40"x26"

3

artist: **MIKE MIGNOLA**
 art director: Scott Dunbier
 designer: Mike Mignola
 client: Wildstorm Productions
 title: Hellboy
 medium: Ink & watercolor
 size: 16"x22"



2





Spectre III
UNPUBLISHED

1



2



1

artist: **CARLOS BUTTS**
title: Abrasion/Cavity

2

artist: **WILL WILSON**
client: The John Pence Gallery
title: Pulling Strings
medium: Oil
size: 16"x20"

3

artist: **FRED FIELDS**
art director: Fred Fields
designer: Fred Fields
client: Self promotion
title: Sweet Necktar
medium: Oil
size: 11"x13½"

4

artist: **ARMAND BALTAZAR**
art director: Jeff Fey
title: Fairy Tales Taught Us
About a World That Might Be
medium: Oil
size: 17"x22"

3





Spectrum III.
UNPUBLISHED



1 **DAVE TERRILL**

Artist: Dave Terrill
Title: Mantis
Medium: Oil on canvas
Size: 22 x 22"

3 **SEAN COONS**

Artist: Sean Coons
Title: The Thinker
Medium: Oil
Size: 22 x 22"

2 **LARS GRANT-WEST**

Artist: Lars Grant-West
Title: An Unusual Friendship
Medium: Oil on canvas
Size: 22 x 22"

4 **MICHAEL ASTRACHAN**

Artist: Michael Astrachan
Title: The Thinker
Medium: Oil
Size: 22 x 22"



Spiral III
UNPUBLISHED

Spectrum III

ARTIST INDEX

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719-535-0407

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c/o Liliana Bolton
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c/o Alan Lynch
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Sausalito, CA 94965

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Brooklyn NY 11201

Joe Chiodo, 60, 61, 68, 71
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Ray-Mel Cornelius, 132
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Dallas, TX 75224
214-946-9405

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Kimiko Y. Craft, 11
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c/o Wizards of the Coast
Sue Ann Harkey
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Les Dorscheid, 46
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Sun Prairie, WI 53590
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Brian Durfee, 30
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c/o Alan Lynch
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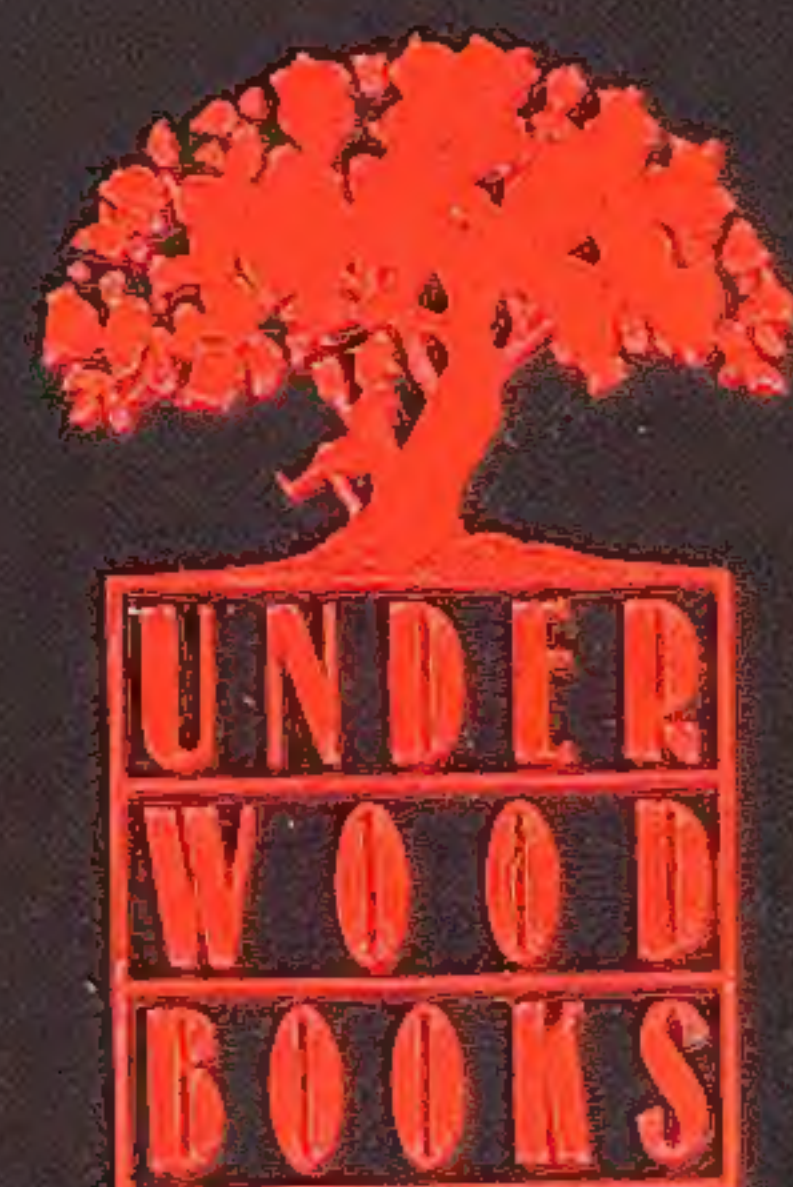
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